

Journal

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november 1957

WE HAVE JUST RECEIVED A COPY of the by-laws governing Fellowship in the RAIC and we are impressed with the high standard that has been set. "Fellowship in the Royal Architectural Institute of Canada is an honour reserved for those who have contributed notably to the advancement of the profession, and those who, by their work, are recognized by the profession as a whole and by their contemporaries in their respective localities as deserving of Fellowship. Fellowship is an honour which should come only as a result of achievement recognized and appreciated by the Fellows at large".

"Achievement may be attained in several fields any one of which may be taken as qualification". These are listed as follows "Design, science of construction, literature, education, service to the Institute and service to the public".

We are delighted to think that the standard of Fellowship in the RAIC is so high. The only flaw that we see is the absence of information in regard to the field of achievement of the newly elected candidate. Curiosity, sometimes of the most embarrassing kind, is encouraged in the youthful circles in which we move, and the question is often asked "How did so and so become a Fellow?" With the best will in the world, we are sometimes at a loss for an answer, and our young questioner feels badly done by if we tell him to run along and write "the corinthian column is ten diameters high" — one hundred times.

Questions such as the above are easily answered in the United States where the AIA has established categories like our own, out of which candidates are elected to Fellowship. The difference lies in the fact that both name and category are published for all to see. Classifications which we saw some months ago seemed very sensible and, from memory, appeared to include only service to the profession and society (which we like to think are indivisible), scholastic distinction and professional distinction. In this way, the AIA bestows its high honour without comment or explanation, and the dignity of the honour is, in our view, enhanced by the removal of any aura of mystery. It is needless to say that once elected, all Fellows are de-categorized and equal in the sight of the Lord.

We have just represented the RAIC at a Round Table sponsored by the School of Social Work at the University of Toronto. Groups go on different tours of investigation as far afield as the St. Lawrence Seaway and as close to home as downtown Toronto. What first impresses a "guest" at the Round Table is the diversity of interests of the people who sit with him. Some are presidents, vice-presidents or directors of our largest industries, and they proved no less energetic in the pursuit of truth than the social workers or other professionals who form a minority in each group.

Our study included the new, and not so new, housing known as Regent Park as well as the slums still on the periphery. We may write again on this subject, but in this brief space we must record that, without minimizing the work of planners, social workers and governments on three levels, the architects' contribution to the comfort of hundreds of unfortunate Canadians has been enormous. We were not alone in thinking that much of the happiness we saw in school and home in the reconstructed area was due to the skill and understanding that had gone into the buildings themselves.



Temple of Jupiter, Baalbeck

To Europe via Vancouver

BY W. L. SOMERVILLE

NOVEMBER IS NOT AN IDEAL TIME for travel to the Orient either by ship or plane due to fog and stormy weather. Sailing on a Japanese ship, however, was a worthwhile and enjoyable experience in spite of the weather and the northern route via the Aleutians. Eating with chop sticks and sitting on the floor with comfort requires a bit of practice and fourteen days gives plenty of time.

Landing at Yokohama and the eighteen mile drive to Tokyo does not give a very good impression of Japan. The two cities are practically one, there is no open space between them and the highway is solidly built up with large industrial plants, small shops and dwellings of the poor class.

Paris taxi drivers and their exploits are known the world over but they have nothing on those in Tokyo. With screeching brakes, much tooting of horns, some close shaves and the side-swiping of a few pedestrians, arrival at Frank Lloyd Wright's famous Imperial Hotel was accomplished without serious mishap. Pedestrians are of less importance in Japan than Toronto.

The hotel is beginning to show its age and this fact is accentuated by a new seven storey addition in contemporary

style. Wright's building requires no description. The remarkable thing about the design is the fact that it looks Japanese but is anything but Japanese in design or detail. The general impression however is a bit stuffy. The ceilings are low, the decoration rather dark and gloomy compared with the prevailing vogue for open planning and a bright airy atmosphere. The human scale is definitely smaller. A six footer would have to watch his head. The plumbing fixtures are set lower, the bath tubs are smaller built-in and lined with glass mosaic tile. One's exterior posterior has a somewhat waffled appearance after bathing.

It would be presumptuous to write in an authoritative way of the architecture, the people, and the costumes, of a strange country as the result of a few weeks visit. One can only mention the impressions received. This applies especially to the Orient where everything is strange to Western eyes. In Japan one is impressed by the mixture of East and West in the cities, particularly in Tokyo. This is not so evident in the rural parts where the natives still adhere to their traditional customs, costumes and way of life. Tokyo and Yokohama are on a coastal plain, inland the country is very mountainous with small farms

and rice fields in the valleys, tea plantations and orchards on the hills. The electrified railways are excellent and run with military precision. The main highways are not wide but are paved and kept in good repair, travelling is therefore not difficult.

Tokyo is an immense city over eight hundred square miles in area with a population something over eight million. It has apparently grown without any plan and has gradually incorporated widely scattered villages all densely populated. The grounds of the Imperial Palace, surrounded by high stone revetment wall and a wide moat and the adjacent Hibiya Park, occupy a position in the city similar to that of Central Park in New York and Hyde Park in London. They are surrounded by wide important thoroughfares and most of the large banking houses, hotels, embassies and office buildings of Western architectural design. Ginza is the main shopping street with several large department stores and specialty shops of all sorts. The general impression of the city as a whole is a confused mixture of substantial multi-storey buildings, Western in character, cheek by jowl with one or two storey dilapidated wooden shacks weathered a greyish brown with grey tile or thatched roofs. The otherwise dull and depressing effect is relieved by brightly coloured signs, banners and other incidental decorations in which the Japanese excel. A notable example of the latter is Asakusa. A street of small open air booths. A Japanese version of a shopping centre. There are several large multi-storey buildings in the central district under construction. Most of these are steel framed. Possibly due to difficulty in obtaining large rolled steel sections, such as we are accustomed to or to cheap labour, trussed girders and lattice columns are used. Whether as a result of frequent earth tremors or for some other reason large glass areas are not used in many of the buildings of contemporary design. More emphasis is given to textured walls or patterned wall surfaces.

Tokyo is becoming Westernized in many respects other than in its architecture. Most of the people dress in Western style, particularly the men; the women to a lesser degree. They still carry their babies on their backs. No market for push carts or prams. Most of the labourers dress in Japanese costume but rickshaws have disappeared from the streets. The motor traffic is as heavy as it is in any of our large cities and there does not seem to be any speed limit. There is less change in the rest of the country. The temples, shrines and gardens, are of most interest to the traveller from the West. The finest examples seem to be in the smaller cities and towns such as Kyoto, Nikko and Kamakura to name a few. The Toshogue Shrine in Nikko National Park is probably the most colourful. It consists of a group of buildings forming a large court with the shrine and chapel as the central feature. The approach is through a pine forest on the side of the mountain through the Yomeimon Gate richly decorated with elaborate carving and a great deal of gold leaf. It is popularly called Higurashi-mon which means "the gate where one tarries all day to admire". The buildings themselves are also decorated in the same manner which is unusual for a Shinto shrine, most of which are built of pine oiled to preserve the wood and left to weather a rich grey brown.

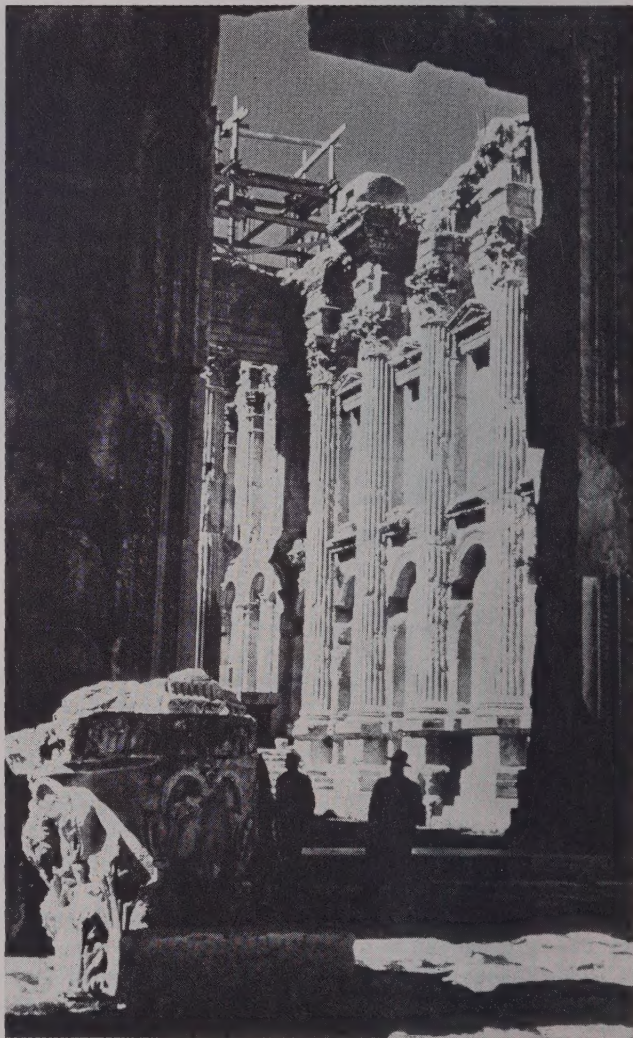
The Buddhist Hase Kannon Temple at Kamakura has a similar setting in a pine forest but is not as colourful as the Shrine at Nikko. The great bronze Buddha, Daibutsu, is the chief feature of interest. It is set out in the open terminating an avenue through the trees. It is some forty feet in height set on a raised platform. Kyoto was the old Imperial capital for over a thousand years until it was moved to Tokyo about a hundred years ago. It is a fascinating city, noted for its temples and shrines, something like three thousand according to the guide book, also its parks and gardens surrounding the shrines, temples and the Imperial Palace.

Japanese landscape gardening is too well known to need description but photographs are no substitute for actually seeing them and do not give an adequate idea of the clever way in which features such as artificial water, tea houses, etc., are arranged. One comes upon them suddenly through wood-

ed parks, and the effect is most striking. The Golden Pavilion, a ceremonial tea house in the grounds of the Kinkakuji Temple in Kyoto is a good example of this treatment. It is placed on the shore of a small artificial lake in a thick wood and cannot be seen until it suddenly comes into view through the dark green pine trees. The effect is quite thrilling. The pavilion is entirely covered with gold leaf.

Another noticeable feature is the absence of lawns or grass. Areas of fine gravel or sand are used where we would have grass. This sometimes represents water and is raked in pattern. It is not to be walked upon. Large stones of curious natural shapes having a likeness to birds, fish or animals, are used as features. Some of these require a bit of imagination.

From Tokyo to Hong Kong is a seven hour flight. The Kai



Temple of Bacchus, Baalbeck

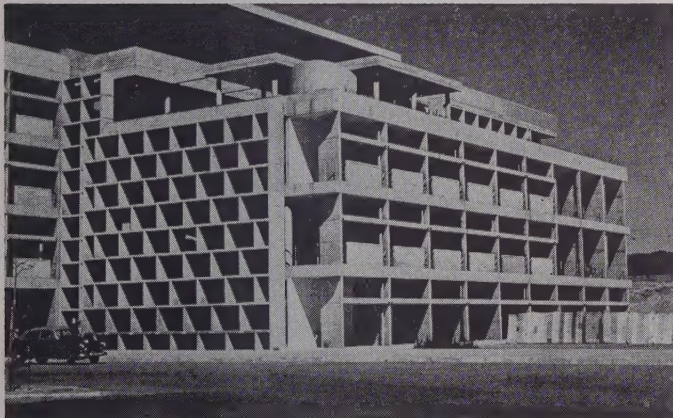
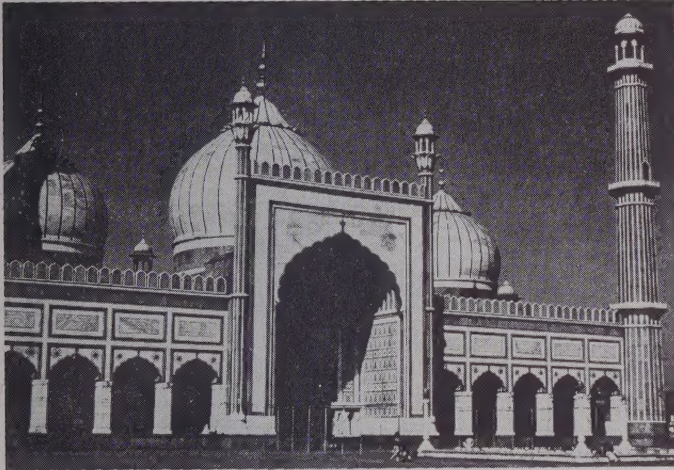
Tak airport is in Kowloon on the main land across the harbour from Hong Kong Island. The island is quite small (one can drive around it in a few hours) and very mountainous, rising to what is called the Peak, 1700 feet above sea level. The harbour is fascinating, it is filled at all times with a mixture of all sorts of craft from battleships, liners, freighters, ferries, to junks and sampans. The view at night from Kowloon is not one to forget, with the moving lights in the harbour and those in buildings extending up the side of the mountain to the Peak.

The city of Victoria on the island is the commercial centre of the colony with many large office buildings, godowns, the famous Gloucester Hotel and shops. These are nearly all typical

Wat Arun, Bangkok



Mosque of Kalan Masjid, Delhi



Courts of Justice, Chandigarh



One of 3000 temples and shrines in Kyoto

British nineteenth century architecture. The residences and apartments of the British population are on the side of the mountain built on terraced streets reached by what is known locally as the Peak Tram, a cable car which ascends at an angle of approximately 45°. The seats face forward so that you are lying on your back most of the way. Quite a sensation.

On either side of the central district extending east and west along the harbour front are the Chinese districts, Wanchai and North Point on the east, locally referred to as "little Shanghai" as it is largely populated by refugees, and West Point on the west. As there is so little land suitable for building they are very densely populated and built up with tenements four and five stories high. On the south coast of the island there are some small fishing villages and on the side of the mountain many new apartments with a very beautiful view of the sea and islands in the misty distance. This is the better class residential district. The Canadian Military cemetery is on the coast in a very beautiful peaceful valley. The Colony has been swamped with the influx of refugees from China, particularly Kowloon. The population of the Colony before the war was something like five hundred thousand, today it is over two million. This presented an urgent housing problem. The Colony deserves great credit for the way they are handling it. Without financial assistance from either the United Nations or the Commonwealth a great number of fireproof six storey tenements have been built and more are under construction. True they are not architectural gems but they are eminently suited to the Chinese way of living and much superior to the older ones on the Island and in Kowloon.

There is a very active group of architects publishing their own magazine and a Department of Architecture in the University of Hong Kong headed by Professor R. G. Brown, M.A.(Edin), FRIBA, who has designed a number of new buildings for the University recently illustrated in the *Architectural Review* (London).

Unfortunately it is difficult if not impossible for an amateur photographer to get satisfactory pictures of most of the buildings due to the steep grades. The streets are usually at least a storey height below the grade of the terraces on which they are built so that one cannot get far enough away to get them all in the picture plane.

Macau the Portuguese colony, the Chinese Monte Carlo, is an overnight trip down the coast by ship from Hong Kong. There is nothing there of interest to the architect unless you want to lose some Hong Kong dollars in a hurry. From Hong Kong to Bangkok by ship is a five day voyage stopping at Saigon, the capital of Vietnam. The Gulf of Siam is noted for its stormy weather and you really get tossed about in a small ship. Bangkok is most interesting with its colourful barbaric architecture, situated on the Menam Chao Phyu, a wide river with many small tributaries which are used for transportation, the banks lined with native houses on stilts à la Corbusier.

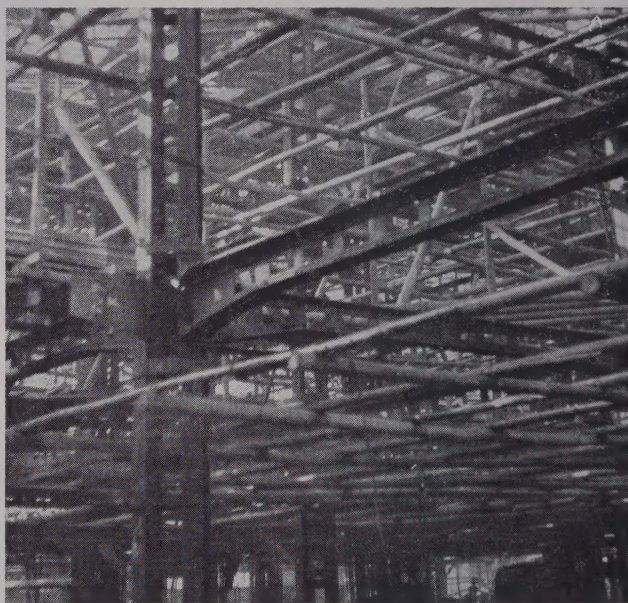
The Royal Palace (a very bad Neo-French Renaissance design) and a number of temples or Wats, including the Temple of Dawn (Wat Arun), face the harbour in a park like area. The latter dominates the city with its high tower (over 200 feet) supported on a series of platforms resting on caryatides of giants, monkeys, etc. This building and adjoining smaller Wats are entirely covered with fragments of bright coloured porcelain which glistens in the sun, which together with the glazed tile roofs of red, green and gold, laid in geometrical patterns, have an effect that is truly fascinating. The only new building is the Erawan Hotel on the airport highway. It is of contemporary design and has all the requisites of a modern hotel. Character is lacking and it would be just as much "at home" in California.

New Delhi is just a day's flight from Bangkok. It was described by Robert Byron in *Country Life* some years ago as "the Rome of Hindustan lying on a scorched and windswept plain, historied with tumbledown memorials of Mohammedan conquerors", and that seems to hold good today. The grand scale of the Capital buildings and the approach remind one of St. Peter's, Rome. The impressive scale together with the

sunlit pink and cream sandstone of the buildings against a deep blue sky does give one a thrill as one approaches them up a wide avenue. The buildings designed by Sir Edwin Lutyens and Sir Herbert Baker are too well known to need description. They may seem "old hat" compared with those of contemporary design but no matter how biased one may be it must be admitted that they were successful in providing a setting of proper magnificence for British sovereignty in India.

There are a number of buildings in course of construction, notably Edward D. Stone's American Embassy with its terracotta *brises soleils*. To one without a knowledge of ancient Indian architecture the mosques, tombs and forts of the great moguls, all appear very similar. Most of them around Delhi are built of red sandstone and are not very interesting. Many are in a ruinous condition. The exception is the Taj Mahal at Agra which is a hundred miles or so south of Delhi. Built of white marble and surrounded by beautifully kept gardens it was well worth the rather hot tiresome motor ride.

About two hundred miles north of Delhi in the foot hills of the Himalayas is Chandigarh, the new capital of Punjab, for which Le Corbusier and his European design team are responsible. The publication of numerous articles and photographs in architectural magazines have made the ideas back of the city



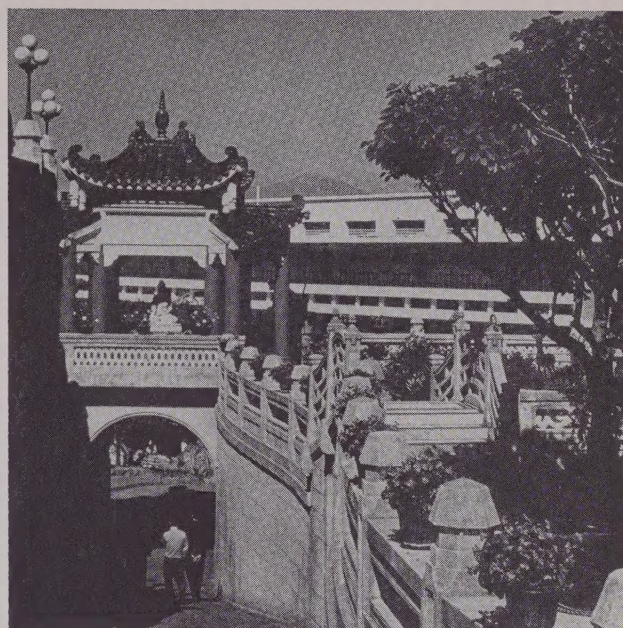
Steel framing, Tokyo

plan and most of the buildings familiar to readers. The design of the buildings and the layout of the city cannot be fully appreciated without seeing them. There is a Scottish saying that "only fools and bairns criticize unfinished work". Without venturing to offer a criticism there are however some features that one cannot quite understand. In spite of its far from completed state it shows great promise. Designed for a population of half a million and an initial one of 150,000, at the present time it has a population of 50,000 in scattered settlements due to the "parti" of the city plan requiring separate communities for each income group.

The Secretariat and Courts of Justice are the only large buildings and at the present time they seem a bit lost in the wide open spaces surrounding them. In themselves they are very impressive. The scale is enormous. The use of a variety of materials in the houses, stone, terracotta, brick and plaster, is most interesting. The grouping of houses all of the same design in some of the communities gives them a rather institutional character according to our Canadian conception but this is no doubt quite in accordance with Indian traditions



Boy Scout Headquarters, Kowloon



Tiger Balm Gardens, Hong Kong
— a children's fairyland

and customs. One can only hope that construction will be carried on without too great a lapse of time and not share the fate of so many projects that are not finished according to the original design.

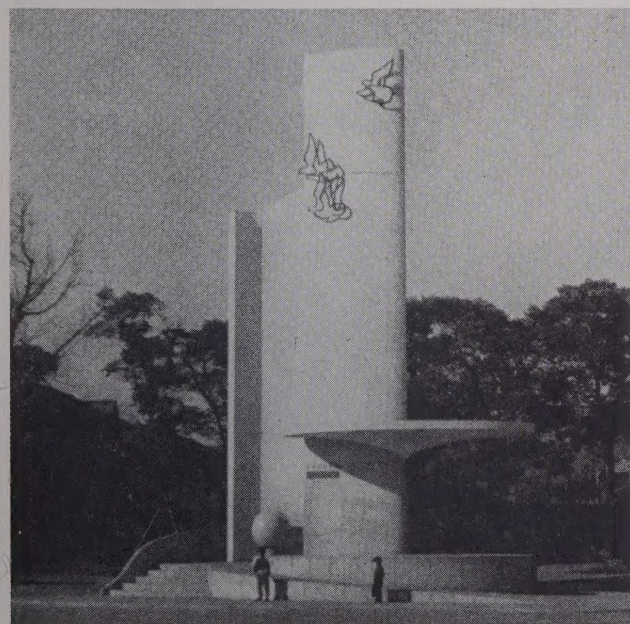
From India to Beirut, the Miami of the Middle East, is quite a hop. The beautiful Lebanon coast with its mountainous background shows many new apartments and luxury hotels along the coastal highway. The old city with its narrow crowded streets is of no architectural interest. The new buildings along the coast are of contemporary design with a great deal of colour. Most of them are similar to those in the Italian and French Riviera. In contrast is Baalbek, the ancient Grecian

city of Heliopolis, a thrilling fifty mile drive over the mountains to the valley used in ancient times by the caravans and conquerors from the East. Although ravaged by succeeding civilizations and damaged by earthquakes, a good deal of architectural interest remains.

In March there is quite a difference in climate between sunny springlike Lebanon and Istanbul with drizzling rain and snow flurries.

It was here, in a city which has been a crossroads of east and west since the days of the early Greek Traders, that the oriental lap of the journey was completed. The writer had reached Europe via Vancouver.

Public lavatory in playground, Tokyo



Golden Pavilion, Kyoto



Pilgrimage to the Midwest

CHICAGO ARCHITECTURE and Taliesin East, Wisconsin, were the main objectives for the 1967 field trip of the Toronto School of Architecture graduating class. As yearly events, these planned trips to Chicago, Boston and New York have become part of the curriculum. Literary and pictorial description of buildings can never replace the impact of seeing them with your own eyes. In today's scientific world we are in the danger of developing a habit of labelling and discussing architecture with a vocabulary not unlike that used by motor car manufacturers. True architectural meanings have a tendency to become fashionable items and vice versa. Easy communication and easy access to literature and periodicals enable us to discuss intelligently the world affairs of architecture without any personal experience.

The organised field trips greatly help to fill this gap in our education. Unfortunately, much energy is spent in driving cars and meeting a too efficient schedule. It is difficult to enjoy architecture on the run and the popularity of color photography tends to turn our attention from enjoying a building to trying to get good pictures. In total, some 1600 miles were driven and some three thousand pictures were taken.

The first half of the trip took us through Sarnia, Flint, Midland to Ludington, Michigan. In Midland we stopped for a day to visit buildings by Allen B. Dow. After crossing Lake Michigan by car ferry we passed Milwaukee, Madison and Spring Green, Wisconsin with Taliesin East as our ultimate goal.

We arrived under a bright midday sun. The winding drives at the farm took us first to the Fellowship Buildings. It was Sunday. The drafting boards were all covered and guided tours took us among other tourists through the buildings. The walls in the drafting room were covered with familiar renderings — from Frank Lloyd Wright's early works to the mile high project for Chicago. A short lecture in the auditorium familiarised us with the activities and life of the fellowship.

The hilltop residence welcomed us with the happy news that Frank Lloyd Wright might see us — sometime during the afternoon. Our waiting was well rewarded as it allowed us to wander through the grounds and buildings. The private garden, the low eaves, the cantilevered balconies and canopies, and the little red squares attached to the trim of the Mercedes limousine, became the objects of photography. After we had gathered in his study, the screened doors opened and the upright figure of the old master slowly walked to his writing desk. Full of fire, he presented us with his half-hour lecture in the dimly filtered light of the high ceilinged room — a legendary figure in a legendary surrounding. For a while, the time seemed reversed by 50 years. As quietly as he came, he then disappeared through his private garden. Moments later we saw him, in his familiar cloak, hat and cane, taking a walk to the top of the hill. At that point, I left the group as unobtrusively as I could, dashed up the hill, and from behind a tree, took my picture.

With the low evening sun striking the roofs of the farm, we started our trip back towards Chicago — via Johnson Wax and Crow Island School. A well guided tour took us swiftly through the open halls and congested stairways of the Johnson Wax building and ended in an obligatory lecture about the use of wax.

Our sight-seeing in Chicago was divided into three main categories: houses by Frank Lloyd Wright, downtown buildings of Louis Sullivan and buildings by Mies van der Rohe. With only three days at our disposal some scheduled buildings had to be taken from the agenda. However, a remarkable number of buildings were visited, including the Promontory and the Lakeshore apartments by Mies van der Rohe, the Illinois Institute of Technology campus, the Auditorium and the Carson Pirie Scott & Co. building by Louis Sullivan, several houses and the Unitarian Church by Frank Lloyd Wright, and finally the offices of Skidmore, Owings and Merrill and of the Container Corporation of America.

The most remarkable building visited, in my opinion, was the Auditorium by Louis Sullivan.

Ants Elken



ARTHUR KILLEN

F. L. W. making an evening walk in his garden at Tiddesley

"Greenacres" Home for the Aged Municipality of Metropolitan Toronto Newmarket, Ontario

Architect, Howard D. Chapman

Structural Engineers, Wallace, Carruthers & Associates Ltd.

Mechanical Engineers, Meschino and Associates

Landscape Design, Howard D. Chapman

Landscape Sculptor, Jacobine Jones, RCA

General Contractors, Hughes Construction Co. Ltd.

Plans were developed in consultation with the Welfare Department of the Province of Ontario. (Mr L. E. Ludlow, Supervisor of Homes for the Aged; Mr W. Ralston, Consulting Architect to the Department).

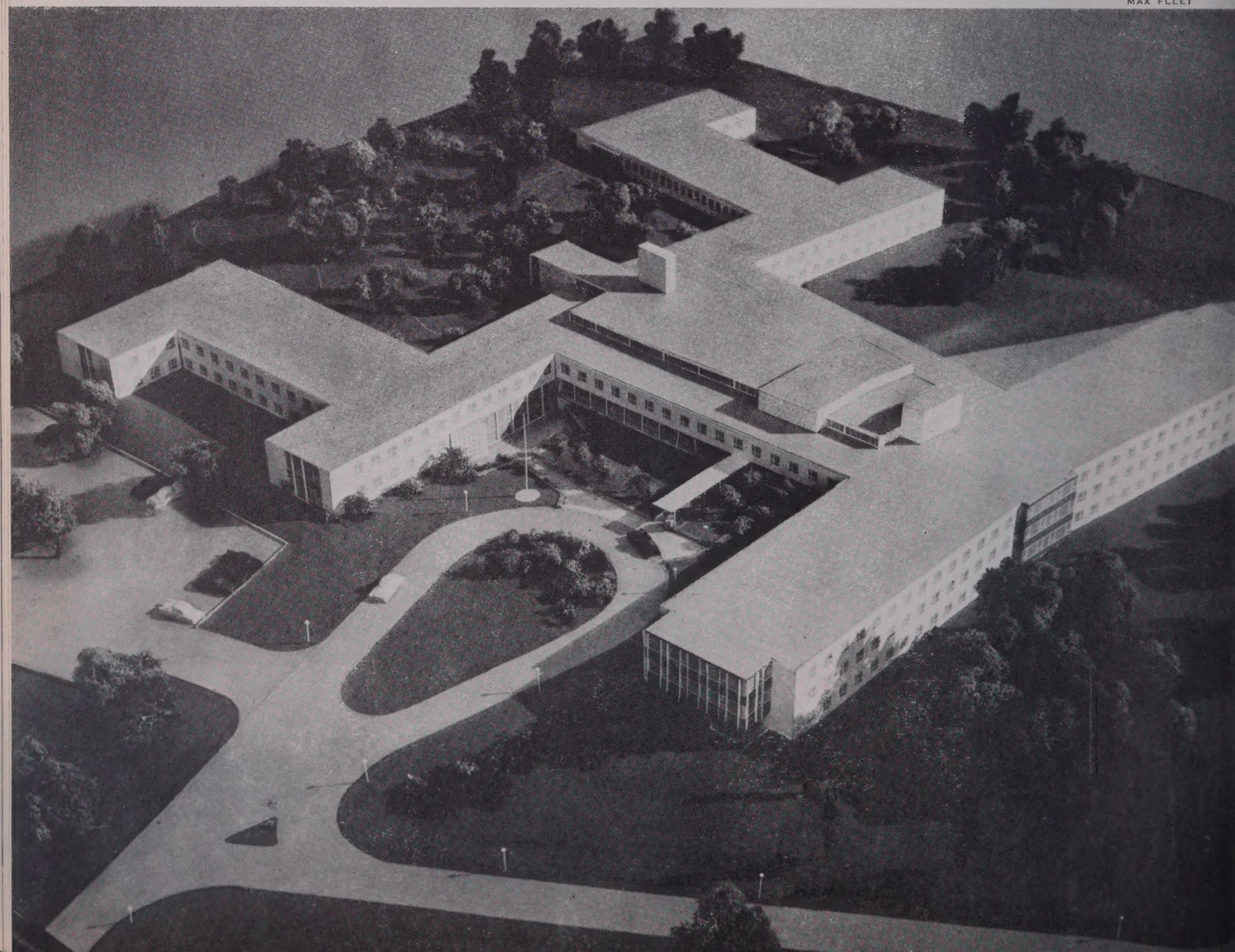
The "Greenacres" Home for the Aged built at Newmarket by the Municipality of Metropolitan Toronto in conjunction with the Province of Ontario is unique in that all those admitted for residence are of a category requiring special care owing to some degree of mental senility.

In Homes normally provided in the Province of Ontario under the Homes for the Aged Act, residents are looked after in three categories — those able to lead a more or less normal life, those confined to bed, and those whose mental condition, though not sufficiently serious to require their detention in a mental institution, dictates a need for supervision and assistance which can best be provided in separate quarters under constant care.

With the creation of the Municipality of Metropolitan Toronto, its Department of Welfare and Housing under Commissioner Robert J. Smith was faced with the problem of providing accommodation for some 2000 persons, some of whom were, at great expense, being cared for in nursing homes or were filling hospital beds badly needed for specifically medical and surgical cases.

With the crystallization of a problem of this magnitude came the necessity for deciding what size and type of facility would

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Main entrance and court

best meet the situation. Of the total number of 2000, it was estimated that about 525 came under the category requiring special care, and of this number about 300 were more or less chronically confined to bed.

Although it was recognized by the authorities that a Home caring for about 250 persons was a maximum desirable size, from the point of view of administration and the possibility of a pleasant domestic atmosphere, in the case of those requiring special care the problems of staffing, special treatment and services suggested that the best condition would be obtained by concentrating the entire problem in one location.

Although for normal aged care, Home locations which permit of maximum integration of life of the residents with life of the community is highly desirable, this condition does not apply where special care residents are concerned. A large property available under very favourable terms from the Town of Newmarket, and taken over from the County of York provided therefore a suitable site for this project.

Accommodation provides for nearly 600 beds as follows: Residents 529, Infirmary 14, Staff 55.

Of the 529 resident beds, approximately 325 are provided for bed patients and 204 for ambulatory residents capable of leading a more normal life. The infirmary, nominally of 14 beds can be expanded if necessary while staff accommodation was designed to be converted to resident accommodation, should so much staff living-in not be required, or should a separate staff building be warranted at some future date. (The first of these eventualities has already been realized, and conversion is taking place.)

The "special care" aspect of the problem had a considerable effect on the plan of the building as it was necessary to divide it into four enclosed building areas:

- Male ambulatory complete with garden facilities.
- Female ambulatory complete with separate garden facilities.

— Male bed care and Female bed care.

The building has been disposed on the site with a view to making the best use of a considerable slope in land in providing an economical layout. The use of the sloping ground provides for ground level access at some point on all floors; with the three storey bed care block joined to the ambulatory areas by a central service section.

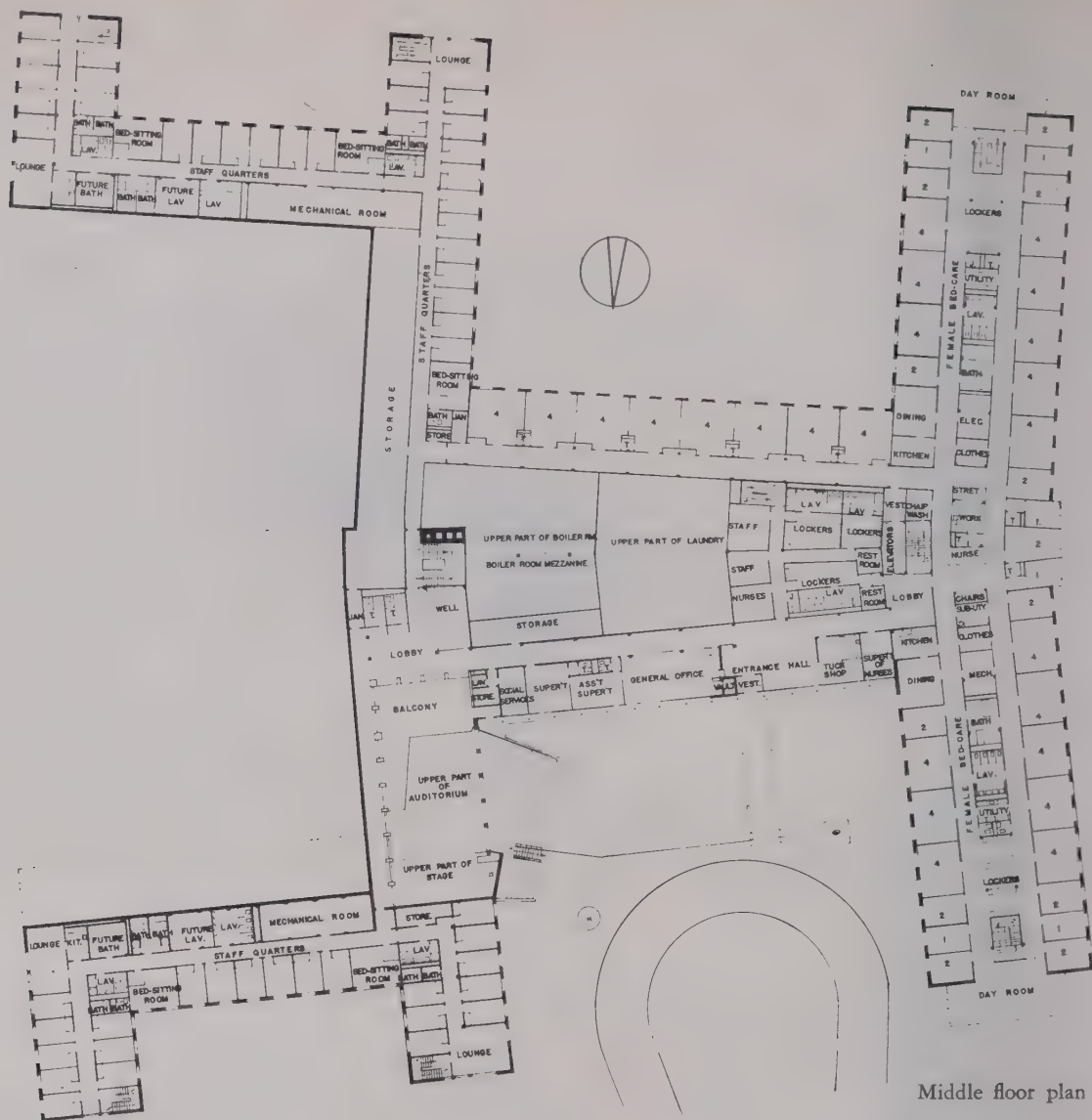
The central section houses, on the top floor, kitchen, dining rooms and staff cafeteria, and, on the lower floors, administration, stores, staff locker rooms, the boiler room, laundry and mechanical services.

All ambulatory residents have been accommodated on the top floor with their dining rooms, craft rooms, lounges, TV rooms, a communal chapel and garden courts. Craft rooms occupy a favoured position looking out on the garden courts, and lounge areas are small and dispersed rather than concentrated into large rooms.

Inside the building, for low cost, ease of administration, staffing and general maintenance, central services and compactness have been aimed at. To avoid general elevator use and lengthy stairs, the building has been kept to a maximum of three stories in height. The three stories occur in the bed care wing while the ambulatory wings on one side are only one storey to provide greatest use of garden courts.

All lavatory and service rooms are planned in internal "islands" artificially lit and ventilated, leaving almost the entire perimeter of outside walls free for bed rooms, living rooms and offices. Nearly all bed care rooms have sunshine at some time during the day, and efforts are made to provide the maximum flexibility of accommodation between the various areas. A requirement of provincial authorities called for banks of resident lockers controlled by staff in easily supervised areas rather than individual cupboards in bedrooms.

An assembly room is provided with a balcony and refresh-



Middle floor plan

ment facilities to accommodate 300 people. Tuck shops are also provided elsewhere in the building.

Meals are served in the kitchen by a horizontal, reversible conveyor belt system and delivered straight to the bed care residents, heat being maintained by dry heat hot plates. The conveyor belt system, reversed, also serves the ambulatory dining rooms adjacent to the kitchen.

The construction is steel frame with brick and block walls with double double-hung aluminum windows.

The boiler room supplies high pressure steam to laundry and kitchen and to equipment rooms where it is converted to hot water for baseboard radiant heating which has a high degree of separate area temperature control. The laundry serves all Municipal Homes in the Toronto area.

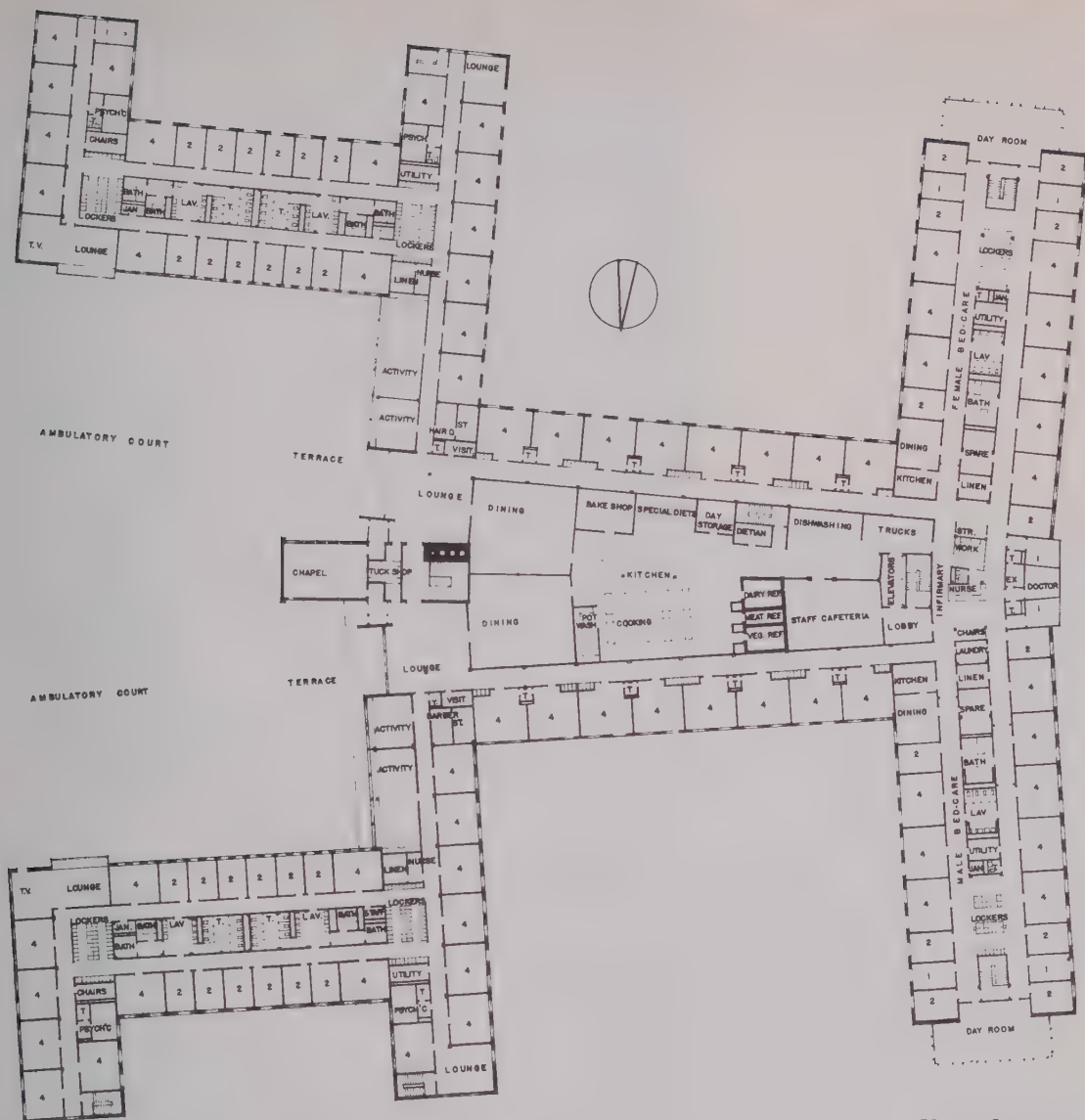
A complete system of mechanical ventilation makes the building independent of opening windows, and the entire building is de-odorized by activated carbon filters integral with the ventilation system. Other engineering features are the television antenna and public address systems and a diesel electric generator set.

Architecturally, an endeavour was made to reduce to a minimum the often depressing feeling of a large institution, by general planning and such means as minimum floor to floor and ceiling heights, the scale of windows, use of interior materials and colour, and intimate and informal landscaping.

Kitchen showing reversible conveyor belt



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Upper floor plan

Auditorium



Typical bedroom



Detail of court at entrance

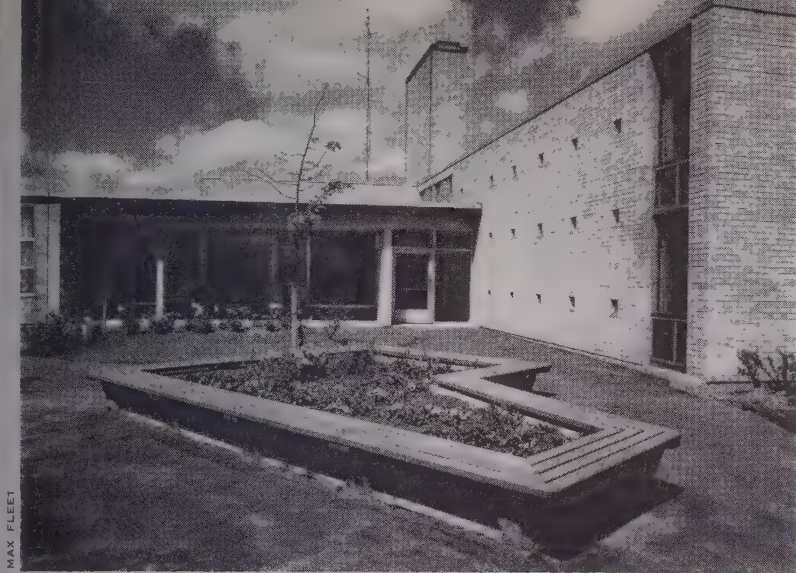


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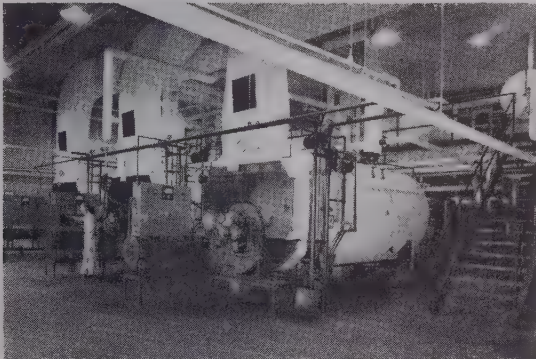
Day room detail



Garden court and chapel

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Boiler room

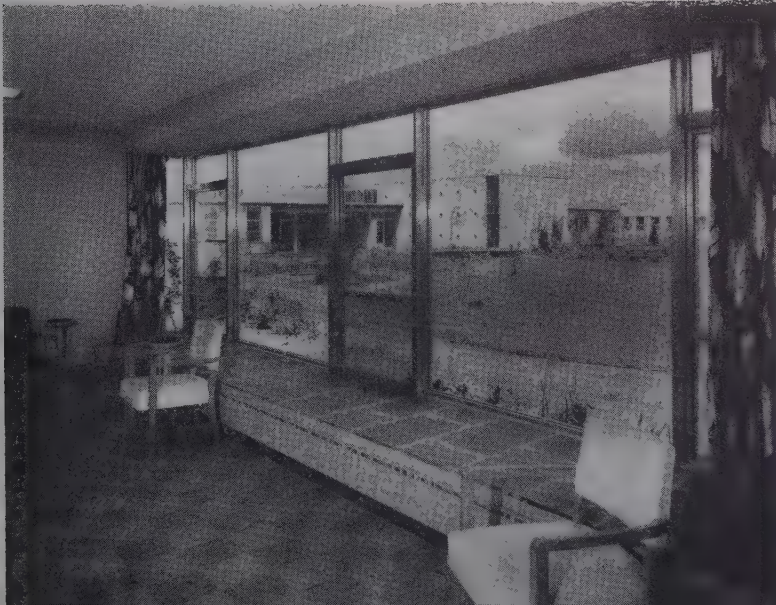


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Stair at auditorium



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Lounge for ambulatory patients

Georgian Manor
Simcoe County Home for the Aged
Peterborough, Ontario

Architects: Gray and Zedler

Interior Designer: Wilson, Simonsen & Associates Ltd.

Structural Engineer: McGregor, Anderson & Bunker

General Contractor: W. G. Hill, Toronto, Ltd.

View entrance porch





First Floor Plan



Front view of building
from garden side

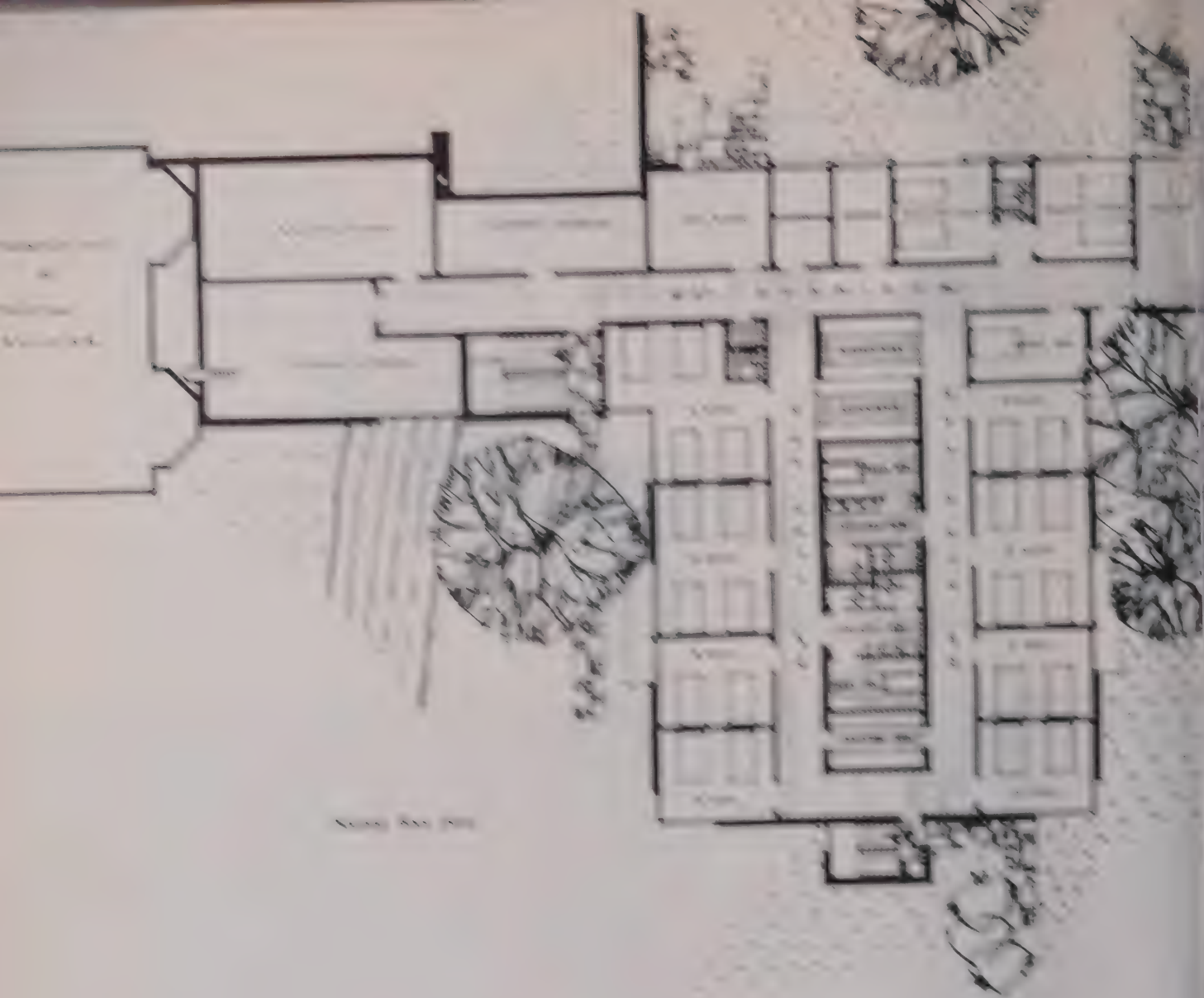


FIGURE 10-10

FIGURE 10-11



FIGURE 10-12



FIGURE 10-13

The design not only incorporated the functional and economic necessities but goes further, attempting to create the intimacy of a residence and eliminate the cold, impersonal atmosphere of an institution. Every detail was designed to reduce down the appearance of the building and make it look smaller — more like a home than a public institution.

The most functional and economical plan was a compact, nearly square layout with services grouped in the utility area and bed rooms arranged around this core. Without exception, a square layout would result in a dull, box-like, institutional structure. To get away from this stern basic plan, always were considered to give small resting areas in the bedroom at the bed care section. In this Home, the normal care is accommodated in the lower floor level with the front stairs, while the upper floor, level with the existing building, is used for bed care. Therefore the design fulfil a second purpose in providing the larger, warmer foot area in the corner of the bed care in comparison with normal care as required by the Department of Public Welfare. All these features done to create a personal place where aged people would feel at home with a small section actually theirs.

This attempt to achieve a "home" also influenced the Board in their decision to locate Congregational Manor within the Town of Poughkeepsie to encourage the aged to participate in community life.

Architecture and its resultant form will always be influenced by the region in which the building is constructed — and the integration with the surrounding nature was done with the restriction imposed by the cold winter climate of Poughkeepsie.

| | |
|---|--------------|
| Final cost of construction including all costs and changes to existing building | \$ 1,000,000 |
| Final beds | 25 |
| Cost per bed | \$ 40,000 |



THE NEW YORK STATE HOSPITAL FOR THE AGED

West elevation



Copyright in Residential Design

*Judgment given by Mr Justice Stewart
at Sarnia, Ontario, July 16th, 1957,
in the case of Hay and Hay Construc-
tion Ltd. v. Sloan et al.*

THE PLAINTIFF HAY is a builder and sole proprietor of the plaintiff corporation. In 1954 he designed a house to sell at the now modest price of \$12,500.00, including the lot. The ground plan was a rather conventional disposition of the available space but such space was used to the best advantage by making an otherwise undistinguished ground plan into a split level house. The exterior was pleasing, using a cottage — instead of a gable — roof and a very attractive disposition of windows, doors and treatment of exterior building materials.

After the prototype had been built it was seen by the defendant Shanks, who wished to acquire one like it. He was dealing with the defendant Sloan, a real estate agent, and it was first thought that he might buy a lot from the plaintiff and erect one of the latter's houses upon it. Shanks, however, preferred a lot in a different locality and, through Sloan, attempted to obtain permission to copy the original house known as *Belaire*. Permission was refused by Hay but, notwithstanding this, the lot was purchased by Shanks, through Sloan, from the defendant Kukura, who built upon it a residence which was an almost exact copy of the *Belaire*. In spite of the use of somewhat different materials and some very minor variations the facade of the house built for Shanks was a deliberate copy of the plaintiff's plan. I also find that the plaintiff warned Sloan that, in the event of his persisting in copying his house, he would institute action against him and was told that there was nothing he, Hay, could do about it. This is confirmed by the evidence of Shanks who states that he was assured by Sloan that Shanks would not be adversely affected by Hay's proposed action. It is significant to note that various minor changes were made in the *Belaire* during the course of construction and that even these changes have been incorporated in the building erected for Shanks.

The plaintiff now sues for damages and for an injunction restraining all the defendants from copying his plan. The defences may be summarized as follows:—

- (1) That no copy was in fact made, and with this I have already dealt.
- (2) That such a house is not the proper subject matter of copyright.
- (3) That the ground plan (which it is admitted is not capable of being copyrighted) imposes upon the builder the facade.
- (4) That the plaintiff's plan had no artistic quality or design within the meaning of The Copyright Act.

Counsel submits as to the second argument that, in a

fairly small house, the cost of which is kept to a minimum, the greatest possible use of standard and prefabricated material is made and that therefore a standard result is achieved. He submits that it therefore follows that any real expression of originality of artistic quality or design is impossible and hence that there can be no copyright. It must be obvious that size is not only no criterion of artistic value but that it cannot even be considered. The jewellery of Fabergé and Cellini are as artistically valid as Cheop's Pyramid or the Temple at Karnak and, artistically speaking, there may be "infinite riches in a little room". Nor can the cost of construction be a consideration. I see no reason to suppose a Cape Cod Cottage or a small but beautifully designed Country Georgian House to be of less architectural merit than the costly cube which today expresses the success of a large corporation. That neither size nor value affects the right to copyright in the artistic quality of architectural designs was held in the case of *Blake v. Warren* (1931), Macg. Cop. Cas. 268, where subsidy houses were held to be the proper subject matter of copyright providing that they had in fact some artistic quality.

Thirdly, counsel for the defendants submitted that the ground plan of the house imposed a necessary arrangement of voids and solids and that therefore if two houses were built with the same ground plan the facade would of necessity be almost identical. It is clear that copyright of floor plans under the architectural sections of The Copyright Act, R.S.C. 1952, c. 55, is not possible although s. 2(n) defines "literary work" as including maps, charts and plans. I do not agree that the exterior of a building is automatically dependent upon its ground plan, and one of the architects said, and I agree, that if six architects were to enter a competition for the design of a house upon a given ground plan, it being split level and with a cottage roof, the facade of each house would be quite different in effect. The final argument of counsel for the defence, that the *Belaire* has no artistic character or design, stems from the definition under s. 2(a) of The Copyright Act, of "architectural work of art", which is defined as being:—

Any building or structure having an artistic quality or design, in respect of such character or design . . . but the protection afforded by this Act is confined to the artistic character and design, and does not extend to processes or methods of construction.

It was said that it was for the trial Judge to decide whether the building was artistic or inartistic and that the wording

of the Act requires such a decision. It is gratifying to think that those who drafted this act were content to leave such aesthetic responsibility to the judiciary, but it is, I think, dangerous to assume such intention. While juries are occasionally faced with such problems as in the case of *Whistler v. Ruskin* and Lord Chancellors or Boards of Censors may be saddled with the duty of protecting an innocent and pure-minded public from impropriety in the arts, yet legislators in the past have, probably not unwisely, refrained from appointing judges to act as *arbitri artium* perhaps due to the fact that they, like Gilbert's learned statemen, "do not itch to interfere in matters which they do not understand", and, for other reasons, I do not believe that this was the intention of the legislators. The good art of today is almost invariably the bad art of tomorrow, for aesthetic standards and values change from generation to generation. The admirer of Fragonard would scarcely concede merit to Mondrian's rectangles. He who rejoices in the stately periods of Sir Thomas Browne would probably find the prosody of Gertrude Stein intolerable. Orff and Offenbach, save in the unusually eclectic, do not attract the same disciples nor for that matter would Martha Graham and Gypsy Rose Lee. In this last antithesis I may be wrong. The legal approach is, as a rule, to elevate precedent and to view innovations somewhat askance. The function of the Judge has always been to weigh evidence and propound existing law. In the arts evidence of aesthetic values is, as a rule, merely the heated opinion of prejudiced adherents. *Whistler's* case is an interesting and entertaining example of the futility of attempting to make aesthetic judgments on opinion evidence, a fact which the plaintiff vitriolically demonstrates in his "The Gentle Art of Making Enemies". Artistic values cannot be weighed, for no universally acceptable unit or artistic weight has ever been agreed upon, nor have any so-called artistic laws retained their sanctity for a protracted period of time. I think it unlikely that any legislature would be so addled as to appoint the judiciary to decide whether Frank Lloyd Wright, Palladio, Pheidias, Corbusier or the plaintiff had produced buildings of artistic character or design in the sense that they are artistically good or artistically bad. The art of architecture has never been more happily described than by Vitruvius' phrase — *firmitas, utilitas, venustas*. Assuming an equal capacity to produce *firmitas* and *utilitas* the distinction between the good and the mediocre architect is the degree in which he produces the quality of *venustas*. This is frequently translated "beauty" but is, I think, more happily, and equally properly, translated as "delight", and the experience of it will depend, as I have indicated, upon the person, the age, and the place. Therefore, to interpret the Act properly, the tribunal should not attempt to exercise a personal aesthetic judgment but to consider the intent of the creator and its result. Suppose a man were to build himself a pig-pen garnished with fretted ginger-bread and with four lovely turrets, yet firm and commodious. Let it stand in its multi-coloured horror a mid-Victorian blot upon the landscape. Let us assume that no contemporary could accept this edifice as anything but an architectural excrescence of the most loathsome kind, yet to its creator it would be a thing of beauty and to its inhabitants a porcine paradise. An

attempt has been made to produce *venustas* and some originality displayed. This, in my view, is sufficient to render such building the subject matter of copyright. The work must, of course, be original as this is required by s. 4(1) which refers to every "original . . . artistic work", and artistic work by s. 2(b) includes architectural works of art. The question of what is original was dealt with in the case of *Chabot v. Davies*, [1936] 3 All E.R. 221 where at page 225 Crossman J. says, quoting from the judgment of Peterson J. in the case of *University of London Press Limited v. University Tutorial Press Limited*, [1916] 2 Ch. 601 at 608:—

The word 'original' does not in this connection mean that the work must be the expression of original or inventive thought. Copyright Acts are not concerned with the originality of ideas, but with the expression of thought, and, in the case of 'literary work,' with the expression of thought in print or writing. The originality which is required relates to the expression of the thought. But the Act does not require that the expression must be in an original or novel form, but that the work must not be copied from another work — that it should originate from the author.

That the Belaire was of an original design is stated by one Hunter MacKenzie, an Ontario land surveyor, who stated that the outward appearance of the house is quite different to anything that he had seen before. Frederick W. J. Davies, an architect and an excellent witness, said that there were many distinctive features in the Belaire such as the fact that it was of split level, the position and relationship of the brick to the clapboard, the positioning of windows in good proportion and that in general the balance of the voids and solids was harmonious and well done. He found the entire facade pleasing and that it had "something that others don't have." In cross-examination he said that the designer had attempted to produce good design, good proportion and good use of material and that this is the true artistry of architecture. His evidence was corroborated by another architect one Kelvin R. Sills. I therefore find that the Belaire has artistic character and design within the meaning of The Copyright Act, and that it is an original artistic work.

The next problem then that arises is that of the ownership of the copyright. I find that such ownership is in the plaintiff Hay. The plaintiff corporation, while licensed to duplicate the Belaire, was not, I gather, licensed to do so at will but merely in relation to each individual house. This is, of course, a purely academic interest due to the fact the Hay was sole proprietor of the plaintiff company. For copyright purposes, the owner of the architectural work of art is the author of the plans and not the builder: *Meikle v. Maufe*, [1941] 3 All E.R. 144 at 148. Nor does copyright pass to the owner of the building. It therefore follows that there is copyright not only in the plans, or in so far as it has artistic quality and design, but in the design of the building when erected. In *Meikle v. Maufe* the owners of the property retained a firm of architects to erect a store on a part of it. Subsequently they retained other architects to build an addition to the building. It was necessary, in order to obtain a pleasing effect, to duplicate the design of the original building in the extension. The facade was repeated with minor alterations and the interior was reproduced to a substantial degree. The

successors of the original architects sued for infringement of copyright and were successful, it would appear, against both the second architect and his employers, the owners of the building. As the Editor of the Reports points out, this question seems to be one of considerable importance and one which has not previously been considered at any length in any reported decisions. The reason why the matter has not been extensively litigated before would seem to be, as stated in the judgment, that architects have been more ready to accept the compliment implicit in the repetition of their design than to insist upon a legal right. This case, however, makes it abundantly clear that ownership of the copyright remains in the designer and does not pass to the employer or owner of the building erected. As to the liability of the various parties, Sloan denies that he had seen the Belaire before the writ was issued. This I do not believe and in fact wherever his evidence conflicts with that of the plaintiff, I accept the latter's. Hay informed Sloan that he was not to use his design and Sloan deliberately, in my view, pirated his plans.

As to the defendant Kukura, he relies on s. 22 of The Copyright Act which provides that if the defendant proves that at the date of the infringement of the copyright he was not aware, and had no reasonable grounds for suspecting that copyright subsisted in the work, the plaintiff is not entitled to any remedy other than an injunction. I believe that he had such reason to believe that copyright existed. He went to the home of one Prete, who had worked for Hay and requested him to complete plans from a sketch. Prete replied that it was so like Hay's plans that he hesitated to do so. This was, of course, before any plans were made for Shanks and it is clear that Kukura knew from the latter that he desired a house similar to the Belaire.

As to the defendants Shanks and his wife, I am satisfied that no defence is available to him under s. 22, as he was, in my opinion, aware of the fact that Hay did not wish a duplication of his design, that he and Sloan arranged that Shanks should draw a plan for a house and submit it to a draftsman, this plan was precisely that of the Belaire house. In addition, certain changes were dictated by Shanks to Kukura. It is true he never referred the contractor to the Belaire, but, indicated the changes which should be made and there were, as Sills stated, exactly the same changes as were made in the Belaire after the plan had been drawn and before the construction was completed, namely, the alteration of the china cupboard and change from vertical siding to horizontal siding. Shanks was aware that Prete refused to draw plans for him due to the similarity between the proposed building and the Belaire. As to the defendant Chapman, while he made copies of the plans, I am not satisfied that he was aware of the copyright nor that he had reasonable grounds

for suspecting the copyright subsisted. This action is therefore dismissed as against him but without costs.

The question of damages is one of considerable difficulty. Various approaches to this problem have been made. Where the plaintiff can establish clearly that the defendant's profit would have been his but for the infringement, these profits then become the plaintiff's loss and, in that sense, are an element of damages sustained by him: *Underwriters' Survey Bureau Limited, et al. v. Massie & Renwick Limited* (1941), 2 Fox Pat. C. 39. It was suggested here that the damages to be assessed against Kukura and Sloan would be their respective profit. It has not been established, however, that the plaintiff would have received such sums had the infringement of his copyright not occurred. Only such loss as is the "natural and direct consequences of the respondent's (infringer's) acts" can be assessed on this basis: *United Horse Nail Company v. Stewart* (1885), 2 R.P.C. 122. Punitive or exemplary damages may be awarded: *Bernard et al. and Bertoni et al.* (1889), 16 Q.L.R. 73, and if damages cannot be proved, nominal damages may be allowed, which are not necessarily small: *Underwriters Survey Bureau Limited et al. v. Massie and Renwick Limited, supra*. In other cases it has been held that where it is customary to grant licenses the amount of the royalty payable is the usual measure of damages: *Osmont v. Petit Journal, Inc.* (1934), 73 Que. S.C. 465. There is evidence here that on occasion Hay would grant a license to erect the Belaire at a cost of \$60.00 This sum I regard as being inadequate. The damages being at large, I assess them at the sum of \$650.00, and I must confess that I have been unable to find any satisfactory measuring rod in so doing but follow the example of Cozens-Hardy, M.R. in *Meters Ltd. v. Metropolitan Gas Meters Ltd.* (1911), 28 R.P.C. 157 at 161, where he said that the matter before him (the measure of damages in a patent action) "is to be dealt with in the rough — doing the best one can, not attempting or professing to be minutely accurate". He said later that "such matters should be dealt with broadly and as best we can as men of common sense". There will be judgment for the plaintiff against the defendants Sloan and Kukura for an injunction as to the front elevation of the Belaire as prayed for in paragraphs A and B of the Statement of Claim. The plaintiff shall have judgment against the defendant Sloan for nominal and exemplary damages in the sum of \$300.00; similarly against the defendant Kukura for the sum of \$250.00 and against the defendants Shanks jointly for nominal damages in the sum of \$100.00 The plaintiff Hay shall have his costs of this action against the defendant Sloan, whose completely arbitrary and improper attitude was, in my opinion, the main reason for rendering this law suit necessary. The action of the Hay Construction Company Limited is dismissed as against all defendants but without costs.



Main façade seen from University Avenue

Lord Simcoe Hotel, Toronto, Ontario

Architect, Henry T. Langston

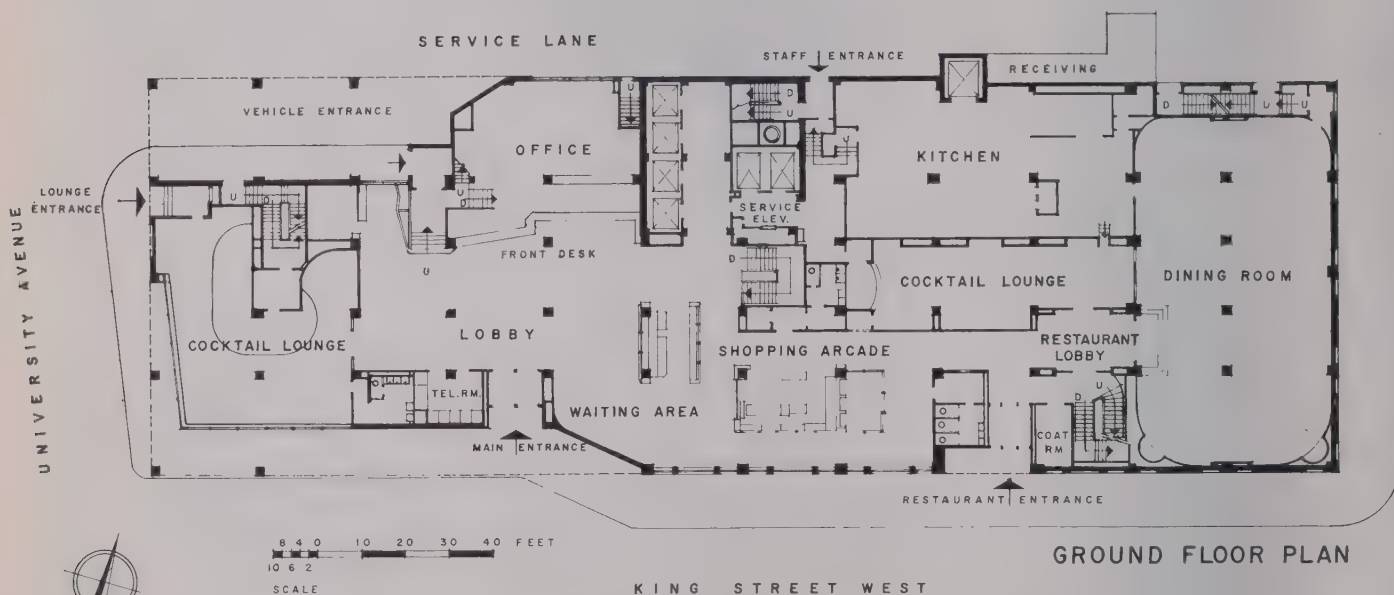
Structural Engineers, Edgar A. Cross & Associates

Mechanical Engineers, Karel Rybka & Associates Ltd.

General Contractors, Angus Robertson Ltd.



3RD TO 15TH FLOOR PLAN



GROUND FLOOR PLAN

Three views of main entrance lobby
 Left, registration desk; centre, elevator bank with
 portrait of patron at far end; right, shopping arcade.



October 31st, 1955 — Site selected by owners.

December 15th, 1955 — The first sod was turned by the Honorable Leslie Frost, Premier of the Province of Ontario. There followed four weeks of demolition of old buildings and preparation of site.

January 15th, 1956 — Commencement of excavation.

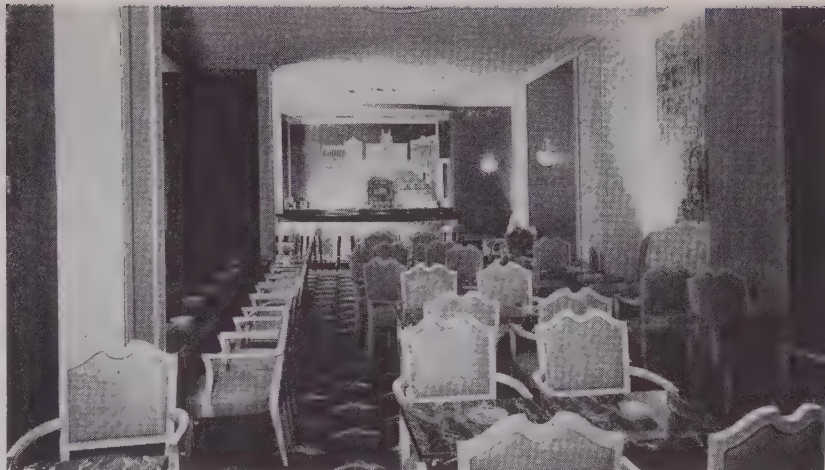
May 15th, 1957 — The hotel opened for business with 250 rooms and all public space in operation. The remaining 600 rooms were completed by July 1st.

The selection of reinforced concrete flat slab construction was brought about by an impending shortage of structural shapes due to labour strikes in the industry. This decision was relaxed to permit the elevator tower to be of structural steel construction. Although premium prices were paid for steel, it was justified in the end by the completion of elevator services well ahead of schedule. At one stage, the elevator frame stood 17 storeys above the level of concrete. Although it was expected that reinforced concrete would be slow in comparison to structural steel, such was not the case and after the bugs were removed in construction technique, the building progressed at the rate of one floor per week of five working days. This gave the advantage that the structural floors were then ready for finishing trades to proceed. As much as possible the finishing trades were restricted to one operation. For instance, floors were poured and finished monolithically, prepared for carpeting, ceilings required only a light skin coat of acoustic plaster sufficient to cover form marks. Dry wall construction using Siporex panels (a light pre-cast masonry slab of Swedish patent) required only plaster skin coat as a base for vinyl fabrics in bedroom units. Modification to the original specification had to be applied liberally if the time schedule was to be met; therefore, there was a steady review of the building market for both labour and materials.

The Lord Simcoe is nineteen storeys above street level; two basement storeys below grade. It is built upon a site 265'-0" x 90'-0", fronting on three arteries; University Avenue, King Street and York Street. The principal intersection of east, west and north-south traffic.

It contains 850 units of bedrooms, each unit comprised of bedroom, bathroom and closet space. There are (4) two and three room suites which have been designed to rent either as single room units or suite combinations. The standard bedroom 11'-0" x 13'-0" features custom built furniture with a variety in design and appointment. Wall to wall carpeting throughout, vinyl fabric wall covering. The radio, writing desk and vanity have been combined in a unit. This was prepared

T. EATON CO. LTD.



Small cocktail lounge which adjoins main restaurant

by the T. Eaton Co., and their design department in collaboration with the owners and architect. Bathrooms are fully tiled, using standard Crane plumbing fixtures.

Corridors are set at 6'-0" width, covering the length of the building this was considered desirable to overcome the tunnel effect.

Four high speed elevators, 16 passenger capacity fulfil the vertical circulation comfortable and have sufficient working capacity for a future four floors for which this building is prepared. Food and housekeeping service are served by two separate elevators opening with floor service areas.

Public space is contained on two floors, the ground floor and first basement. They comprise three moderate size dining rooms averaging approximately 200 seats per dining room, a total of 600. The principal dining room named "The Pump Room" is inspired by the 18th Century society of Bath in England, featuring personalities of Beau Nash and Sarah Siddons, decor costuming and service are reminiscent of the rich elegance of the period and the atmosphere has been well received in Toronto. Although the mixture of contemporary hotel architecture and period rooms raised problems of taste, it was overcome by deliberately introducing a scene of pageantry of sufficient force to stand upon its own merit.

PANDA



PANDA



T. EATON CO. LTD.

Typical double bedroom.

The remaining two dining rooms, "The Country Fare" (breakfast and lunchroom) the "Captain's Table" (the medium service room) featured distinctly pageantry again. One being a country house garden room the other a ships grill. The owners policy is reflected here in that they are convinced if food is to be featured in hotel operation a personality atmosphere must prevail. This has been proven correct by the popularity these restaurants have achieved.

Ground floor planning was influenced by circulation problems created by the long narrow site. In spite of this we managed separate entrances by function. A main entrance for guest traffic by taxicab, a drive-in entrance for the road traveller and a restaurant entrance. This solution has worked extremely well in minimizing interior foot traffic confusion. Shopping areas were removed from the ground floor to a basement arcade, thus restoring the hotel to its rightful place and not as usually practised, an entrance sandwiched between a row of shops. This allowed full control of design for street level and a featuring of the internal function of hotel business. Also reducing the hazard of unsightly commercial displays by tenants.

Aluminum curtain walling called the tune for exterior design. Since this material itself conveyed sufficient rhythm and variation, plain stone surfaces were relied upon to act as a foil.

Considerable study was made in relating colour, texture and material, and the final outcome of using neutral grey glass panelling relieved by a strongly contrasting green porcelain enamel vertical and horizontal bands performed a constant play of light and induced colour which has relieved the severity of the building.

King Street west facade with main entrance at left, restaurant entrance at right



PANDA

T. EATON CO. LTD.



T. EATON CO. LTD.



The three main dining rooms
top — The Pump Room restaurant
centre — Captain's Table
bottom — The Country Fare

T. EATON CO. LTD.





Westbury Hotel, Toronto, Ontario

Architects, Page & Steele

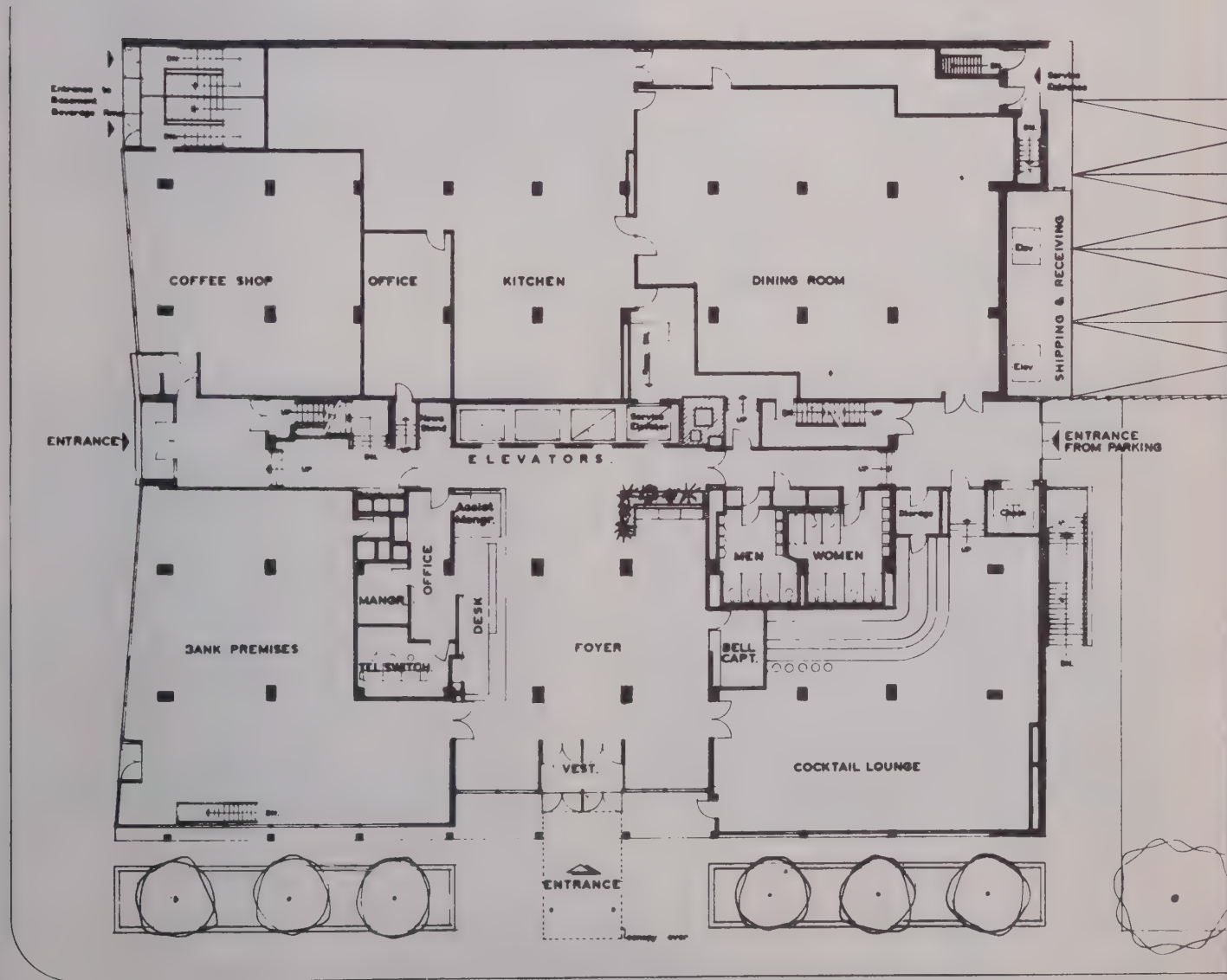
Structural Engineers, Hooper & Yolles

Contractors, Dominion Hotels Development Corporation

To meet Toronto's continual increasing demand for first class hotel accommodation, a site was acquired between the downtown business section and the Bloor Street shopping district. A hotel with approximately 300 suites and good refreshment and dining facilities was required with entrances from both Yonge and Wood Streets.

The building above the ground floor has been designed in the form of a tower which contains the hotel rooms. A typical floor measuring 143 ft. by 93 ft. has been planned to give 16 one-room suites and 4 two-room suites, each room having its own bathroom, and, with few exceptions, each suite having a private balcony. Sound transmission has been reduced to a minimum by the provision of insulated partitions between all rooms, and the placing of bathrooms and closets between the rooms and corridors. The average room size is 19 ft. by 13'-6". With fourteen typical floors and part of the sixteenth floor, 299 suites have been provided.

General view from south-west



To take advantage of the excellent views of the city and Lake Ontario, a lounge has been provided on the sixth side of the sixteenth floor. The ground floor has a large entrance hall and a waiting room and the basement and parking garage are in the basement.

The foyer is entered from either Yonge Street or Wood Street and the main desk, which is faced with marble, houses the latest equipment for room registrations and billing. The walls of the foyer are faced with marble and book matched walnut panelings, and the isolated columns are faced with marble and natural oak.

The building is constructed of reinforced concrete and steel, with a concrete frame. The perimeter of the ground floor is finished with panels on the north and south elevations are faced with polished and painted steel, running back up the balconies and over the balconies are finished with steel frame and glass and extruded metal panels. The windows to the ground floor are extruded aluminum, the remainder being standard steel sash panels.

All public rooms as well as some hotel rooms are fully air conditioned, and heating is by convectors built in below the window sills.

The building owner has not acquired the site in the heart of the hotel as far as it extends. Since there is an underground parking garage in the basement, an office block is provided.



Main entrance from Wood Street

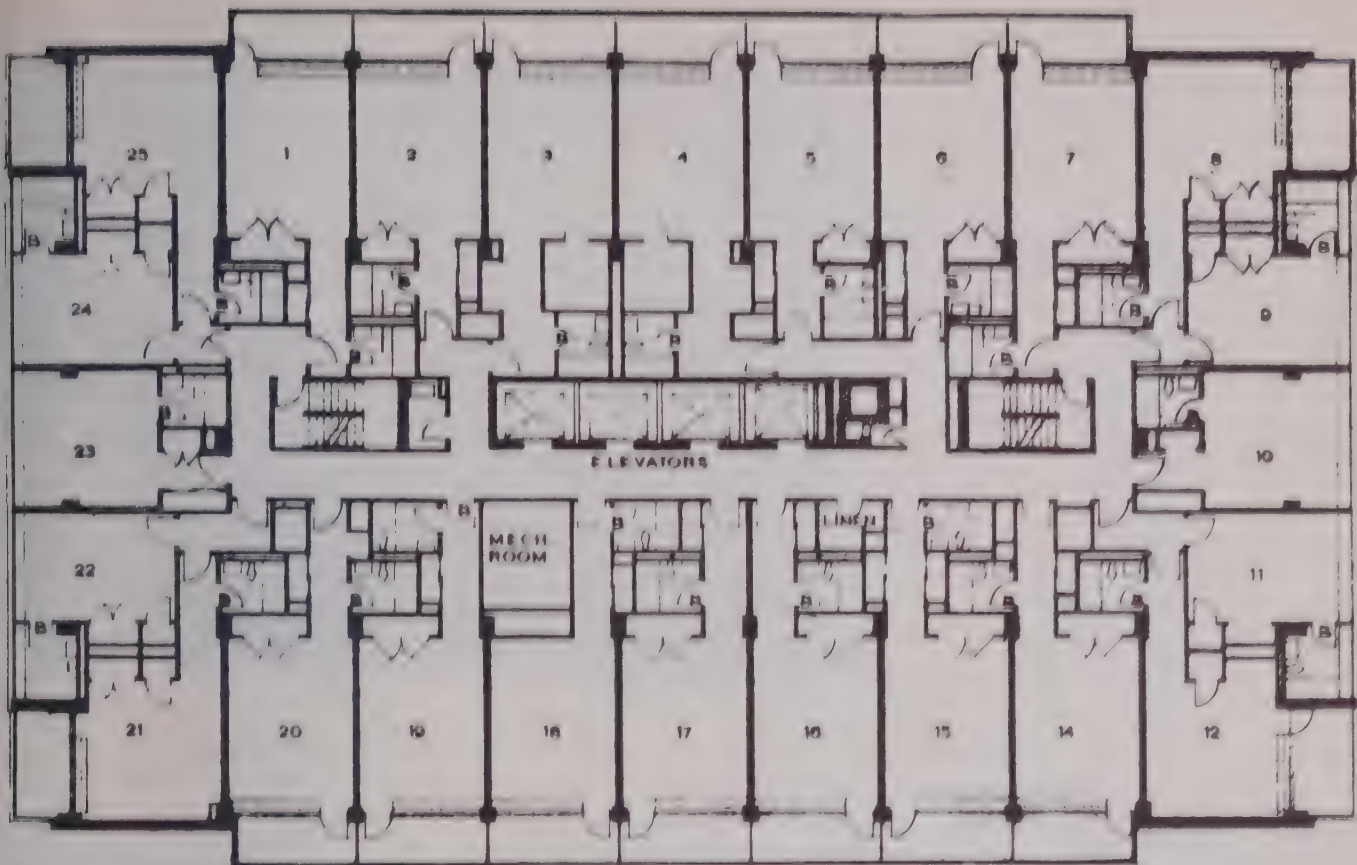


Typical guest room

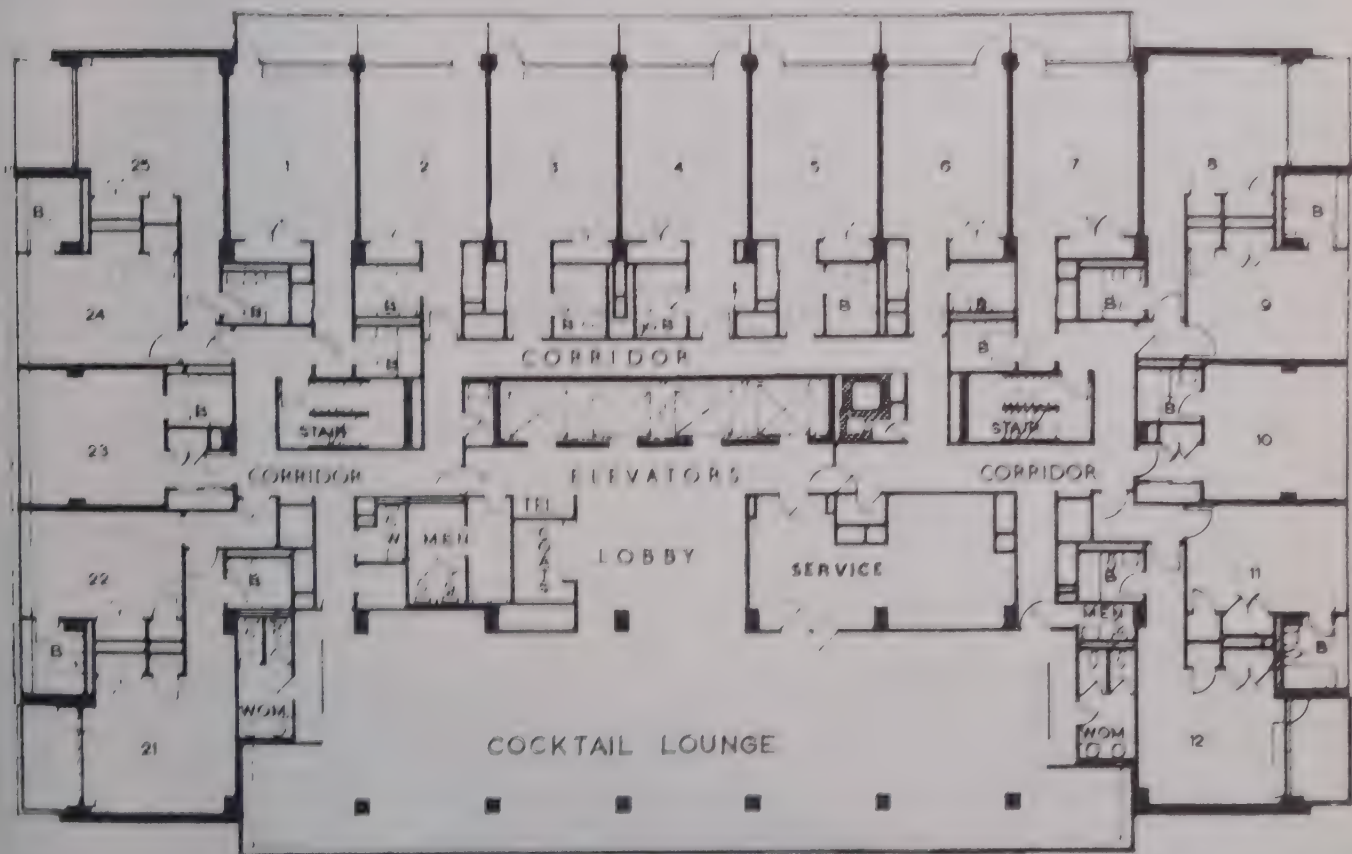
All interior furnishings are by The Robert Simpson Company



Polo room cocktail lounge on ground floor



Typical floor plan



Sixteenth floor plan



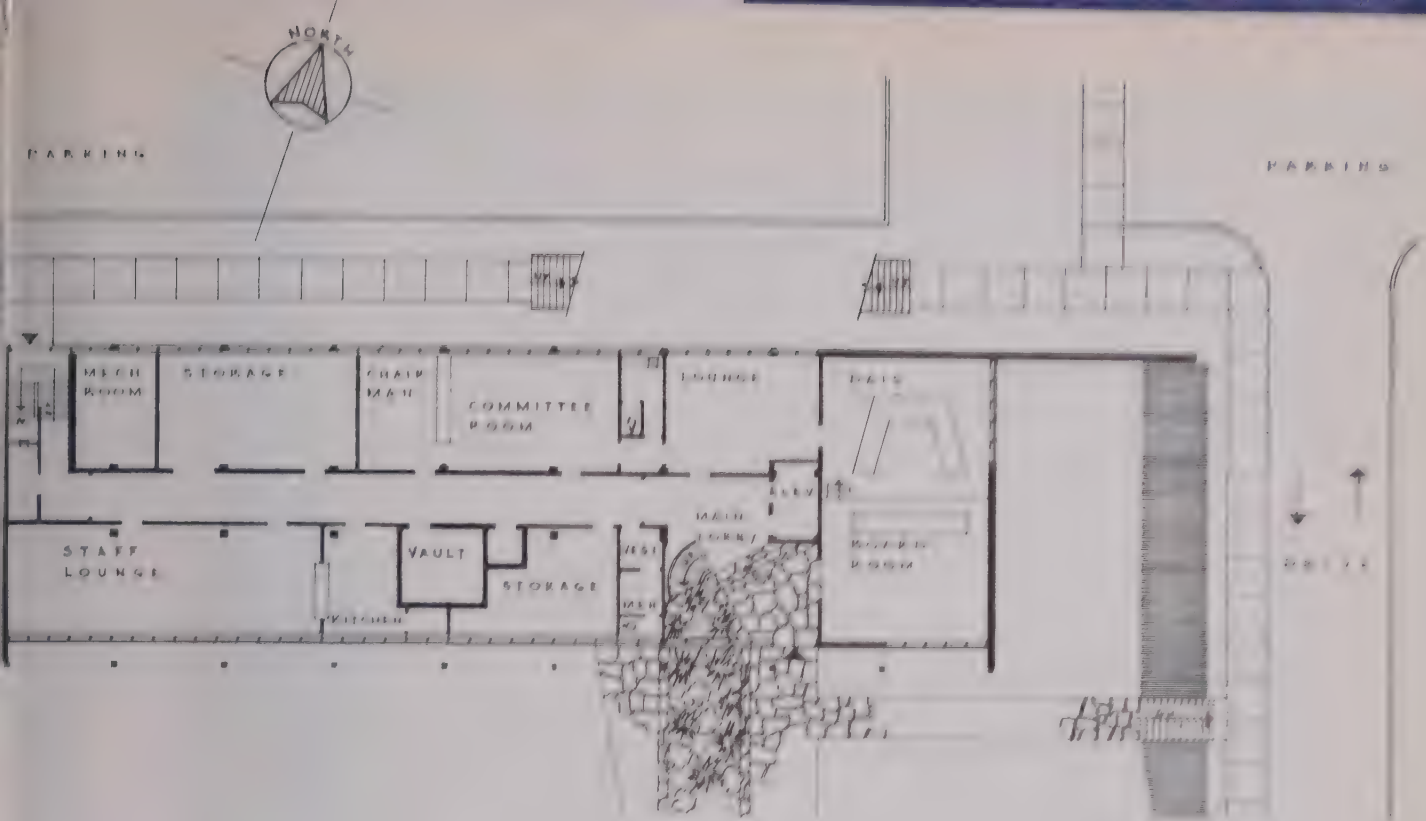
View from the lobby



View of lobby and entrance

W. J. B. B. B. B.





Administration Building Scarborough Board of Education Metropolitan Toronto, Ontario

Architects, Carter, Coleman & Rankin

*Structural Engineers, Wallace, Carruthers & Associates Ltd
Mechanical Engineers, R. P. Allison & Associates Ltd
General Contractors, Aykroyd Construction Ltd*

The recent rapid growth of the Township of Scarborough, along with the entire Metropolitan Toronto area, precipitated a need for increased school facilities and programmes, and a corresponding increase in administrative staff which, as it grew, was forced to operate in scattered rented quarters. In 1954 the Board of Education decided to centralize all its functions in a permanent headquarters on a site fronting on Eglinton Avenue, east of the Golden Mile Development.

A maintenance building to house garages, work shops and a boiler plant for the new Administration Building was constructed at the back of the site. The Administration Building was then sited to the front and parallel to Eglinton Avenue. The building is three storeys in height with a total floor area of 150,000 square feet.

The entrance from the street is approached through a landscaped garden at a lower level; near this is located the office of the Chairman of the Board, a committee room, a board lounge, and Board Room with a raised dais overlooking the sunken garden. The employees' lounge is also at this level.

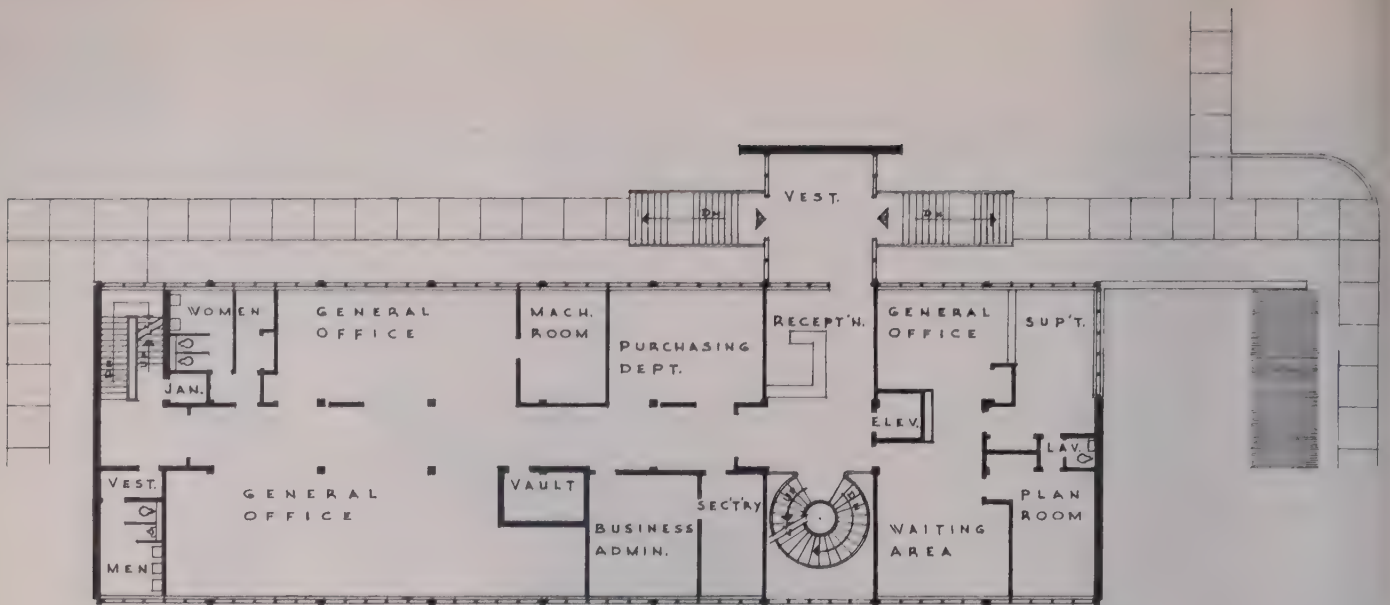
The main reception area is near the entrance from the parking lot on the second floor, from where there is access to the plant and maintenance department and the business and accounting departments; on the same floor, and to the office of the Director of Education, the education department on the third floor.

A circular stair makes one "X" spiral between each floor, from which it is considered as moulded reinforced concrete slab, varying in thickness from 6" to 12".

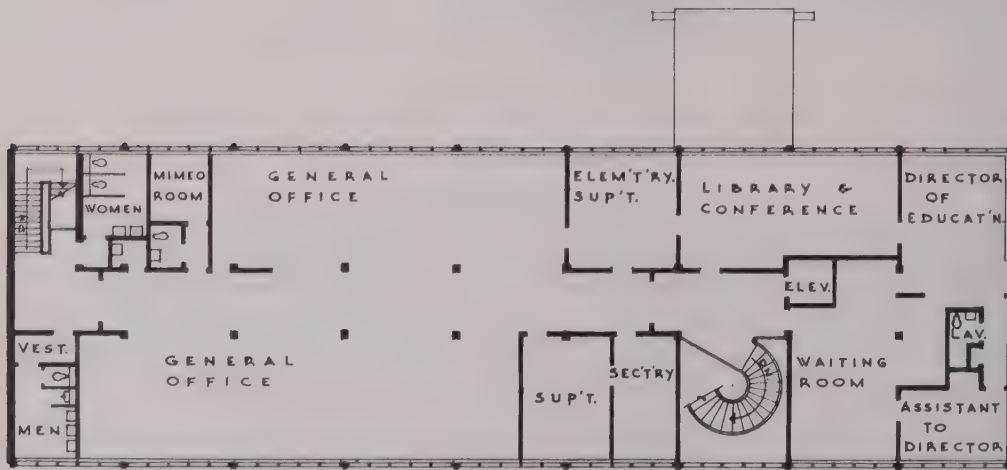
The construction is a bolted structural steel frame with pre-cast concrete roof and floor slabs. On the exterior of the north and south elevations, the steel columns are left exposed and painted. Aluminum curtain wall with windows double glazed with 1/4" plate glass, and spandrels of yellow coloured insulated porcelain enamelled steel panels, spans between columns. End walls are charcoal grey glazed brick.

Diagrammatic front showing entrance





Second floor plan



Third floor plan



Front on Eglinton Avenue East

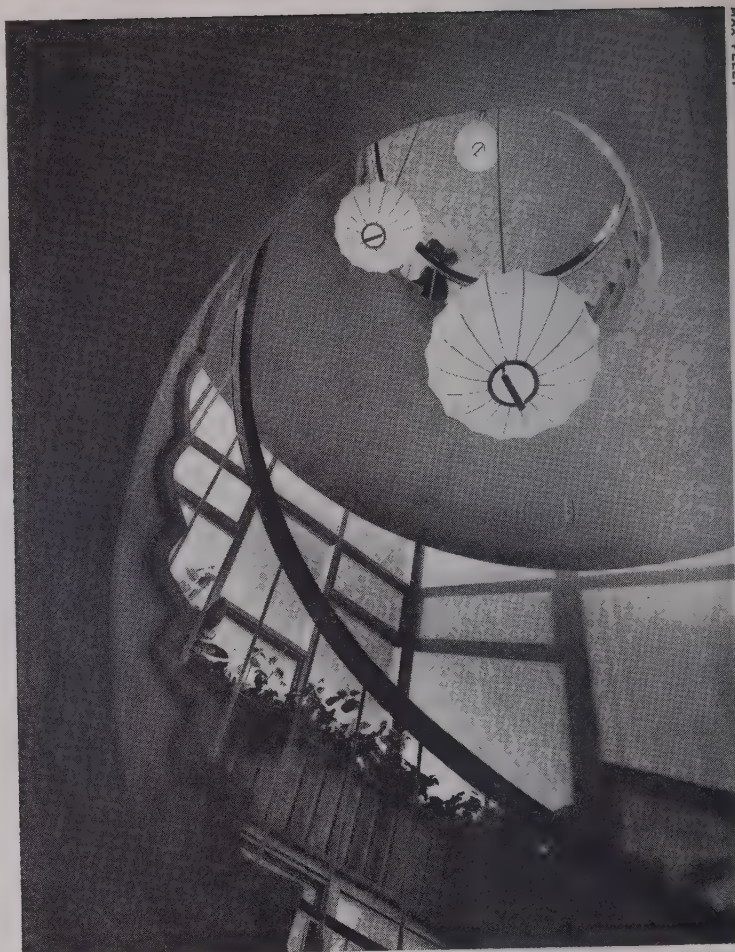
MAX FLEET



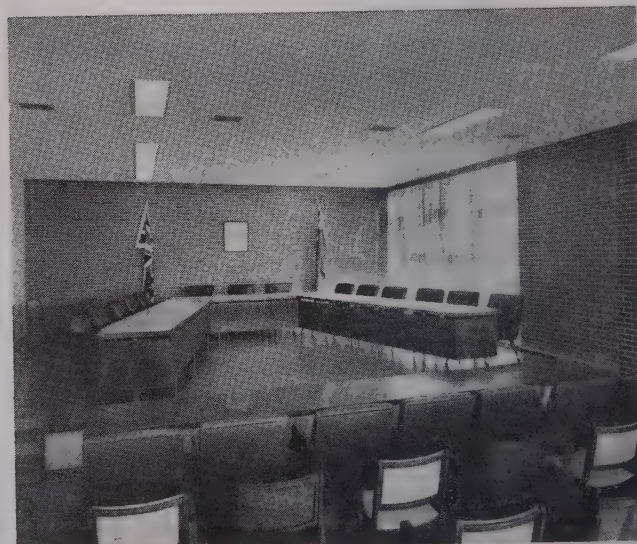


Lower level entrance at south side

Detail of stair



Detail of stair looking down



Board Room



The main lobby

South elevation



Retirement Savings Plans for RAIC Members

In presenting this report prepared for the Royal Institute on a retirement savings plan for self-employed professionals, it is the feeling of the Executive Committee that any plan proposed should be by the Professional Associations and should be consistent with the Regulations and Acts of the various Provincial Governments. The Executive Committee feels, however, that it cannot bring information on this subject to the attention of the members of the Institute without pointing out the advantages of such a plan.

The RAIC has for some time been concerned in this regard, believing that a self-employed architect in practice should be able to avail himself of a tax deferred retirement savings plan. As a result the Royal Institute joined with other professional groups to study this problem.

Legislation of the Federal Government now provides for the amount of tax that may be deferred. After this legislation was passed many representations were made to the RAIC and doubtless to individual architects by insurance and trust companies. Because of this the RAIC felt that it would be of interest to the members to know methods by which changes in the Income Tax Act could be used to the best advantage of individual architects.

The RAIC suggests that its members study this report in order to decide if they should participate at all, either as individuals or through some plan at an association or group level.

When Section 72 of the Income Tax Act was passed this year, it realized the desire of members of professional associations to be able to save for their retirement in a tax deferred basis. The legislation follows long and formal representations by organizations as noted at the self-employed. The members and the associations to which they belong are now confronted with the problem as to the method by which the tax advantages now secured can be used to their best advantage.

It will be helpful to summarize what has and cannot be done under the legislation. In doing so, it should be remembered that "tax relief" does not mean exemption from liability to pay tax on income. It means only that there is a postponement of tax with the rate in effect at some future date being applied when income and the proceeds thereof paid into a plan during the current year is actually received. If, under certain circumstances, it is paid in a lump sum, a flat tax rate is imposed.

The amount on which tax may be deferred is limited to the lesser of 10% of the earned income or \$2,500.00 each year. Earned income is defined in Section 825 of The Income Tax Act.

The income on which the tax is deferred is "locked in" and can be received only in the form of an annuity commencing sometime prior to the depositor's 71st birthday. Upon the death of a depositor prior to the commencement of the annuity payments, it may be used to buy an annuity for a spouse

or be paid out in lump sum after deducting a tax on the accumulated or a flat tax of 15%.

The amounts deposited cannot be borrowed, except in the event of death, disability and, therefore, are not available as a source of a loan.

If the depositor is alive, there is no interest or payment on the basis of periodic payments during the accumulation of the money. If the plan is such as to be a withdrawal before the maturity, the death of each participant is treated as a flat tax of 15%.

There are two plans to be considered, the private plan and self-directed plan, each having a method which will provide the best results for the individual.

A plan may be made at the rate that the money may be returned to the form of an annuity. The money can be paid out in lump sum or the first payment of an annual fund may be a lump sum of tax money to which the plan, a future annuity will be paid periodically or each future plan, or be the investment and accumulation of money with a further or more as to the rate of payment and the application of the plan may be made in a single payment or be annuity payment sometime prior to the depositor's 71st birthday. It is possible to make a plan which provides a flat tax rate and the money will be returned out of an annuity payment. The money may be a lump sum or be paid out in a lump sum or be paid out in a lump sum or be paid out in a lump sum. The money may be a lump sum or be paid out in a lump sum or be paid out in a lump sum. The money may be a lump sum or be paid out in a lump sum or be paid out in a lump sum.

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The plan may be made at the rate that the money may be returned to the form of an annuity.

1. Contracts with an insurance company, with the following conditions: (a) The contract must be a contract of insurance, and (b) The contract must be a contract of insurance.

2. Contracts with a corporation, with the following conditions: (a) The contract must be a contract of insurance, and (b) The contract must be a contract of insurance.

3. Contracts with a corporation, with the following conditions: (a) The contract must be a contract of insurance, and (b) The contract must be a contract of insurance.

Let us now consider these various ways and the possible savings gained from them and be reminded by the following a group.

Life Insurance

It is understood that the Government is considering as a "savings" under a retirement savings plan a portion of the premium paid on such contracts. The amount will be determined on the basis that the difference between the cost of term insurance and the endowment premium is pure savings. In doing so, the premium is computed at $3\frac{1}{2}\%$ interest, and mortality on the British Assured Lives A 24-29 Ultimate Table.

The formula determines the so-called "savings" element in life insurance premiums on a level or endowment basis. There is no savings element in term insurance. It follows, therefore, that as group insurance is "term" insurance, no advantage is created in this medium through group action.

Deferred Annuities

A medium specifically mentioned in the Legislation is a contract issued by an insurer under which, in consideration of certain payments, the insurer agrees to pay a designated beneficiary (who must be the insurer if alive at endowment date) a specified sum in periodic payments not less frequent than annually. This is an "annuity" contract.

The annuity contracts available from insurance companies are of three kinds:

- Individual Policy** — This is the contract issued to an individual. It is an agreement between an insurer and this individual.
- Group Permanent Policy** — This is a contract issued to one person or organization covering a group of persons. The minimum number to be covered varies with different insurers, and the rates for each participant at entry are guaranteed to continue until retirement.
- Group Annuity Policy** — This is similar to the Group Permanent Policy except that the rates are not guaranteed for a longer period than five years.

The difference in the cost between "Group Permanent" and "Group Annuity" arises by reason of the guaranteed rate of premium which, in the case of Group Permanent, is to retirement, and in the case of straight "group" is usually for five years only. The benefit on death is important. The cash surrender value (C.S.V.) of a contract would exceed the return of premiums with interest only after a period of some years.

The difference in cost of these policies is shown in the table below, being a comparison of rates quoted by a leading Canadian insurance company with the rates quoted for annuity contracts issued by the Federal Government.

The table clearly shows the advantages which can be obtained by group action. The higher premium for individual policies issued by the insurance company stands out clearly. This contrasts with the rates for Government Annuities in which the variance is comparatively negligible. (Accounted for mostly by the fact that the Government pays all costs of administration and does not pay commissions.)

Deposit Administration Account

This is a type of contract issued by some insurance companies, and in its operation is similar to the trusted fund re-

ferred to below. In effect, the insurance company receives deposits upon which it pays a guaranteed rate of interest with usually a right to participate in increased earnings. Upon the retirement of a depositor, the amount to his credit is withdrawn and applied as the single premium on an immediate annuity contract issued by the insurance company and at the rates then prevailing for individual contracts. The costs of such a contract vary with different companies but usually a minimum charge of 2% of yearly deposits is made. It offers a secure and attractive method of accumulating savings through group action but without the full flexibility that is available in a trusted fund.

Fund Held by a Trustee

This method presupposes the establishment of a fund by a chartered trust company and to which individuals could make contributions. It is possible for a fund to be so established and open only to members of the particular association. It offers these advantages in the accumulation of savings:

1. It does not require a fixed commitment each year, although usually a minimum deposit is required. This is also a feature of the Deposit Administration Contract.
2. It can be paid in through one source and invested in Government or corporate bonds or securities, or in equities or partly in one or the other. Also it is possible to arrange to have the whole or part of a deposit paid over under a group insurance contract, both currently or at retirement with consequent savings.
3. The cost would be comparable to that of a Deposit Administration Account, but this could be offset in part by receipt of all earnings on the fund.
4. It offers a hedge against inflation during the accumulation period.
5. If it is desired to change to any other type of plan, it can be done at a minimum of cost.

A table showing the effect of accumulations of annual deposits of \$1,000.00 at different rates of interest is given on the following page.

Investment Contracts

This involves purchases similar to the purchase of shares in an open end investment fund. It is said to create security by diversification of investment. Its success depends to a great extent upon management, and has been proven quite successful. A definite deposit must be made each year which purchases "shares" in the fund. At retirement, the shares are sold and the proceeds applied as the single premium on a contract with an insurer. The costs vary between various companies and with the size of the annual deposit. Usually commissions commence at about 15% of annual deposits reducing for larger annual payments. There does not seem to be any advantage to a group by the purchase of such contracts.

Canadian Medical Association Plan

As is now known, the Canadian Medical Association has

Annual Premium for an Annuity of \$10.00 Monthly Payable at age 65 for 10 years certain and life

| Male—Age at Entry | LIFE INSURANCE COMPANY | | | GOVERNMENT ANNUITIES | |
|---|------------------------|---|------------------|---------------------------------|-------------------|
| | Individual Policy | Group Permanent | Group Annuity | Individual Contract | Group Contract |
| 20 | \$20.71 | \$15.52 | \$12.69 | \$12.39 | \$12.12 |
| 30 | 30.55 | 23.80 | 20.41 | 20.02 | 19.55 |
| 40 | 48.90 | 39.47 | 35.37 | 34.78 | 33.95 |
| 50 | 94.24 | 77.37 | 72.20 | 70.36 | 69.35 |
| Rate Guarantee | To Retirement | To Retirement | 5 Years | To Retirement | Nil |
| Return on Death Before Retirement | Cash Value | Premiums plus interest at $3\frac{1}{2}\%$ | | Premiums plus interest at 4% | |

Amount which will accumulate at interest rate shown if annual deposits of \$1,000.00 are made, and monthly amount of annuity which can be purchased by total so accumulated at age 65.

| Age | Years | Annual Payment | Monthly Annuity which can be purchased | | | | | |
|-------------------------|-------|----------------|--|-------------|--------------|----------|----------|----------|
| | | | 4% | 5% | 6% | 4% | 5% | 6% |
| 35 | 30 | \$1,000 | \$58,328.34 | \$69,760.79 | \$83,801.68 | \$401.28 | \$479.93 | \$576.56 |
| 40 | 25 | 1,000 | 43,311.74 | 50,113.45 | 58,156.38 | 305.81 | 353.85 | 410.64 |
| 45 | 20 | 1,000 | 30,969.20 | 34,719.25 | 38,992.73 | 218.67 | 245.15 | 275.36 |
| 50 | 15 | 1,000 | 20,824.58 | 22,657.49 | 24,672.53 | 151.26 | 164.59 | 179.22 |
| Accumulation to age 70: | | | | | | | | |
| 55 | 15 | \$1,000 | \$70,566.31 | \$84,566.62 | \$113,124.87 | \$621.96 | \$770.05 | \$934.12 |
| 60 | 10 | 1,000 | 58,328.33 | 69,760.79 | 83,801.68 | 486.26 | 581.57 | 698.63 |
| 65 | 5 | 1,000 | 43,311.74 | 50,113.45 | 58,156.38 | 361.08 | 417.75 | 484.83 |
| 70 | 0 | 1,000 | 30,969.20 | 34,719.25 | 38,992.73 | 265.62 | 297.78 | 334.44 |

established a plan for its members. Under this plan, the members make deposits at an office of the Bank of Montreal and this is transferred to the Royal Trust Company. A record is kept of the amount deposited by each member. The Trust Company will hold and invest the monies in a "common stock investment fund", or the whole or part of a deposit may be paid over under the terms of a special contract with The National Life Assurance Company. This special contract which is not a group-term insurance and partly group insurance, gives the members the benefit of group rates. At retirement the amount in the fund will be paid over to the insurer and an annuity purchased at rates more favorable than available otherwise.

The theory behind such a scheme is to permit a member to purchase a certain amount of fixed annuity at a basis on which he can plan for his retirement. To offset inflation, a further

part of his tax deferred savings will be invested in equities which it is anticipated in a growing economy such as exists in Canada today will offset inflation. This is a brief statement of the plan, but it is suggested that some modification of it could be adopted to suit the requirements of your particular group.

The plan mentioned above was "tailored" to meet the needs of the particular group. It was adapted to the facilities available. The same principle should apply to this group; a plan should be adopted which meets your requirements within the facilities available to make it a useful instrument of your association.

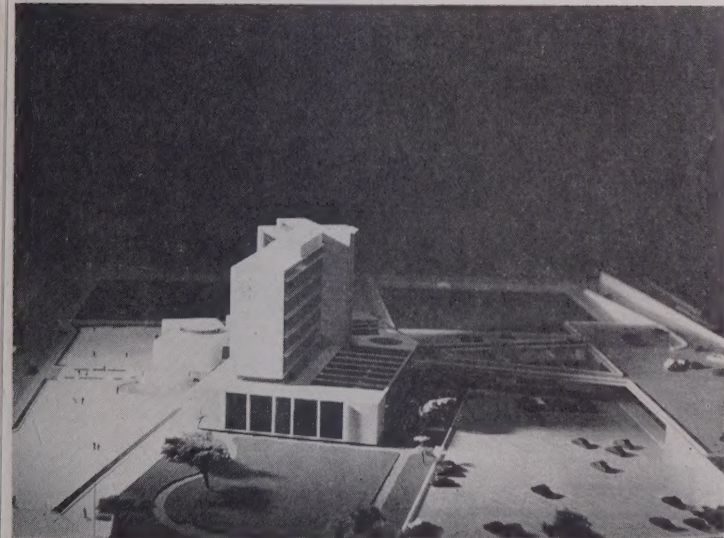
The above report was prepared at the request of the RAIC by Mr. J. S. Forsyth, Canadian Manager of the Wyatt Company.

View of front showing Council Chamber

City Hall, Hamilton, Ontario

*Architect, Stanley Roscoe, City Architect
Consultants, Fleury, Arthur and Barclay*

View of rear showing parking and city garage



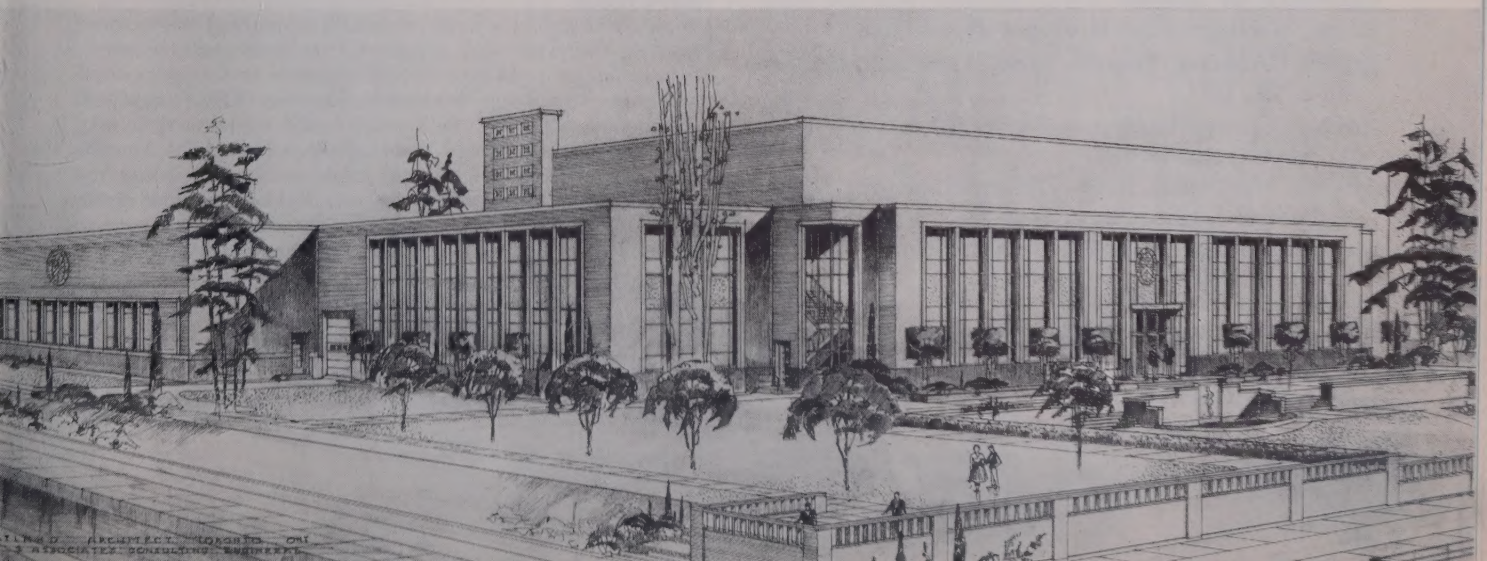
Humber Sewage Treatment Plant Toronto, Ontario

*Metropolitan Toronto Department of Works
Commissioner of Works, R. L. Clark
Chief Engineer, D. P. Scott*

Architect, D. E. Kertland

Consulting Engineers, James F. MacLaren Associates

Administrative Building, Blower Building and Head House



VIEWPOINT

Architectural ablutions — should buildings be cleaned?

There are a number of saner solutions
of greater value than building ablutions.
Ivy, planted in proper profusion
covers the grime in happy confusion.
Spreading cheese crackers with resolution
will bind up a pigeon's constitution.

J. D. Annett, Edmonton

The cleaning of buildings is apparently intended to maintain the original new appearance of materials, and to check deterioration of exterior coverings. The practice of cleaning has gained wider use in locations where air pollution is most prevalent. One might suggest that the cleaning of buildings is a form of fussiness, which in itself is not so important in the scheme of things, if we consider the greater problem of pollution. While the medical profession is seeking the cause of respiratory ailments and malignancy of the lungs, our own profession might interest itself in clearing the air. Meanwhile, who can deny that tidiness is not a godly quality in us all.

R. C. Fairfield, Toronto

Each time the question of cleaning a masonry building arises it causes a good deal of inward searching as to the right or wrong course to follow — that is, to clean or not to clean. It cannot be denied the immediate post cleaning results are eye-catching and refreshing, nonetheless the long term effects on the clothing of the structure are poor in most cases.

The long term effect is, after all, what counts and what we must consider. Obviously the degree of hardness of the materials to be cleaned and the quantity of abrasives used in cleaning, are generally the factors determining the amount of damage to the surface which results from the cleaning process. Some cleaning firms deny that they use abrasives. If this can be demonstrated, their method must be considered the most desirable to use. Even after having a satisfactory demonstration presented one often observes "sand piles" around buildings undergoing cleaning. This excess material is either from

the cleaning jet or from the surface of the building. We suspect the division is fifty-fifty. In any event, we have found the application of a silicone-type waterproofing following cleaning renders the new cleaned masonry surface less susceptible to weather damage and to further dirt accumulation than if the surface is left untreated. This treatment must be renewed periodically to remain effective.

Any benefit derived from building cleaning must be measured, time-wise, against the lifetime of a building. In our view benefits are not by any means enduring and can only be justified for their transitory eye appeal.

J. C. Towers, Toronto

As a general rule, I am opposed to the cleaning of buildings. This conclusion has been reached after a number of trials on both brick and cut stone in various parts of the country. A building owner who wishes to have the building cleaned seems to expect that it will result in giving the structure a modern, up-to-date look, but more often than not the effect is similar to a poor job of rejuvenating a grandmother. Cracks and chips in the surface that were mercifully concealed by the patina of age are accented by cleaning, and stains made by birds and animals are not removed but become more noticeable. In fact, some stone changes colour with age and cleaning discloses strange shades of yellow and brown that would best be left covered.

There are, of course, exceptions to every rule and in certain cases it is advisable to risk cleaning, such as when a large extension is made to an existing old building or an alteration affecting the exterior appearance, then a blending of the old and new is often needed by means of cleaning. If it is decided to proceed, great care should be taken in selecting the method to be used and the best method for brick may not be the best for stone. Repointing of joints is usually necessary after cleaning since most processes harm the joint materials. Also, a coating of clear waterproofing over the whole surface might be used to protect the new exposed surfaces and to retard the further accumulation of grime, particularly when the stone or brick is soft.

In any case, I feel we should look very carefully into any proposal to clean the exterior of a building.

Bruce H. Wright, Montreal

News from the Institute

CALENDAR OF EVENTS

Annual Meetings of the Provincial Associations:

British Columbia, Empress Hotel, Victoria, December 6th to 7th, 1957.

Quebec, Chateau Frontenac, Quebec City, January 30th to February 1st, 1958.

Alberta, MacDonald Hotel, Edmonton, January 31st to February 1st, 1958.

Ontario, Royal York Hotel, Toronto, February 28th to March 1st, 1958.

1958 Annual Assembly of the Royal Architectural Institute of Canada, Queen Elizabeth Hotel, Montreal, June 11th to 14th.

MANITOBA

Association activities have continued throughout the summer months, somewhat of a departure from past years, however, to keep things operating smoothly requires a no vacation period in the carrying on of Association business. The Professional Usage Committee and the Council found it necessary to take disciplinary action against one of the members of the Association, and court action against a non-architect violating the Architects Act. This court action was decided in favour of the Association, and it is our intention to relentlessly continue taking action against violators of the Act and to take stiff disciplinary action against any member when professional behaviour is found to be "out of line" with the standards set by the Association.

On Monday, September 23rd, a brief was presented to the "Council of the City of Winnipeg". This brief advocated the conducting of an architectural competition for a new City Hall.

In the Civic Elections just completed the ratepayers by an overwhelming majority voted a money by-law towards its erection. By the time this newsletter is read, we hope that a competition will be announced.

In August the Association held a luncheon at which Mr N. S. Bubbis, Chief Engineer and General Manager of the Greater Winnipeg Water District and the Greater Winnipeg Sanitary District spoke to the members on the subject of "The Problems of Industrial Wastes and Pollution Abatement".

In September, Mr S. George Rich of the Metropolitan Planning Commission, addressed another luncheon meeting on "The 1957 Community Planning Association of Canada Conference in Vancouver".

The Architects-Engineers Standing Committee is duly organized and invested with its necessary terms of reference and the feeling both of the architects and the engineers is that differences settled by such a Committee undoubtedly will maintain the good relations existing between the two groups.

Public Relations continues to be a concern of the Association and in this regard, better understanding between the Association, Provincial Government Departments, City of Winnipeg official circles, and the public in particular, are being fostered and cultivated.

The establishment of a Mediation Committee, with proper terms of reference, to settle misunderstanding, between Architect and Client is under advisement at the present time and its adoption will be a forward step in the field of Public Relations.

A revision of the Association Schedule of Charges and Remunerations is under study and it is hoped that this year unanimous agreement on such a revised document will be obtained.

With continued activity in all the fields of operation, we hope to make this year a banner year in the Association's annals.

N. C. H. Russell, Winnipeg

ONTARIO

In a recent issue of the *Architectural Review* it was stated that "... the commercial housing field in the U.S.A. as elsewhere—is practically architect proof . . ." Also it has been stated that "... 80% of single family houses built per year in the U.S. are builders' houses". At the OAA meeting last January, Mr Alan Jarvis stated that less than 5% of houses built in Canada are architect designed. Whatever the true figures may be, it is obvious that very large number of houses are built speculatively and still without benefit of architect.

The small house building operation has grown into "big business" in recent years. It now accounts for about \$1,250,000,000 work of construction per annum. It has grown to this proportion with very little architect participation and there is some evidence that each year fewer houses are architect designed. There is also some evidence that big builders in the U.S. are employing architects as "exterior decorators". Virtually this means architects are being employed to apply the dressing, very often to a design developed by the builder's organization.

An architect's training is directed towards solving individual problems and dealing with those who will ultimately own or administer the structure. He usually has the opportunity of convincing a client of the merits of his solution; but in speculative house building no such client exists, since he is dealing with a mass market. The builder may lay his plans a year in advance and risk large amounts of capital and his reputation on his own foresight. Hence, he must be cautious and is inclined to be conservative in his approach and very conscious of costs. To guide him the architect must be acquainted with builders' problems of consumer reaction, material and construction costs, merchandizing, etc., otherwise the builder will depend on industrial designers that do become acquainted with his methods of operation and construction.

Architects may lose this important and lucrative field to others unless they can offer the desired services geared to mass production. This may require additional knowledge and

possibly a reorientation in training — a wider understanding of the common denominators of designing a house for a mass market.

S. A. Gitterman, Ottawa

QUEBEC

It must be a curious twist in our thinking processes that brings to mind ants and ant-hills whenever people and city plans are discussed. There have been so many newsworthy items on city planning recently in the daily press that it has been difficult to refrain from comment. Now that the so-called Dozois Plan is in process of being realized it may not be impolitic to discuss such matters again without incurring the wrath of the politicians. It is our hope that with the resurrection of the historic designation "Habitations de Jeanne Mance" the way will be paved for an orderly and economic development of a much needed piece of urban rebuilding near the very heart of Montreal.

Our last intrusion into city planning matters was about limiting the height of buildings on Pine Avenue. We believe our plea to keep high buildings away from the base of Mount Royal, thereby retaining some measure of civic scale relative to the peculiar topography of our Island Metropolis, drew wide support from citizens and, we hope, will have a salutary effect upon the actual development of that part of the city so dear to Montrealers.

No doubt the link between ant-hills and urban redevelopment is in part due to the tremendous scope of some of these projects. The recent scheme announced for the creation of Place Ville Marie is a case in point. The several office blocks planned for this centre alone contemplate the provision of 1,800,000 square feet of office space. In other words when these buildings are occupied it will be necessary to bring some 20,000 to 30,000 people into a 10 acre plot of land. An already burdened transportation system will be expected to handle a colony of workers having a population approximating the cities of Outremont or Westmount. Perhaps we may be pardoned for thinking of ant-hills when asked to consider plans of such magnitude!

One of the strange paradoxes of this particular development is that any scheme for underground transportation will not be entertained by the present civic administration as a solution for Montreal's growing traffic problem. One of the sponsors of this development, namely the Canadian National Railways, should be in an excellent position to provide such a form of mass transportation from this centre. However, the avowed policy of Canadian railways is to relinquish this form of public service on the grounds that it is uneconomic for them to compete in this field.

Another aspect of the Place Ville Marie project which will require careful study is the height of these buildings. The main office block is reported to be a 40-storey building rising more than 500 feet above Dorchester Boulevard. Dare we suggest that if a fraction of the time and effort expended recently in protesting the name of the new hotel had been directed toward insistence upon a proper siting of the hotel relative to St. James Cathedral, perhaps more lasting good might have been achieved. As it is, the cathedral is completely dominated by the flanking wing of the hotel. Can anyone visualize the city fathers of Rome granting a permit to build a 40-storey building, even cruciform in plan, beside Michael Angelo's magnificent dome?

However such matters will no doubt in due course be given more detailed study by Mr C. E. Campeau and his town planners. In the meantime our membership may be assured that Messrs E. J. Turcotte and F. J. Nobbs will continue to represent the Province of Quebec Association of Architects at the City Hall in an advisory capacity on such matters.

By all means let us develop Place Ville Marie and thereby heal an ugly gash in an otherwise impressive arterial boulevard presently unfolding along Dorchester. Let it be on a scale fitting for Montreal and consistent with our traffic facilities, our institutions and, our crowning jewel Mount Royal!

H. A. I. Valentine, Montreal

HONORARY FELLOWSHIP

Henry Harrison Madill, O.B.E., V.D., B.A.Sc., F.R.A.I.C., Hon.(F)A.I.A. The *Journal* is pleased to announce that Professor H. H. Madill has been elected an Honorary Fellow of the American Institute of Architects.

HONORARY DEGREE

Percy Erskine Nobbs, M.A., F.R.I.B.A., F.R.A.I.C., LL.D. The Principal of McGill University introduces Mr Nobbs:

Mr Chancellor, I have the honour to present to you in order that you may confer upon him the degree of Doctor of Letters, Percy Erskine Nobbs, master of many arts, architect, teacher, sportsman, soldier and one who will be remembered as a builder of McGill. As our Professor of Architecture from 1903 to 1940 he designed our flag, our seal and even our power house. His major works for us have been the McGill Union, the Macdonald Engineering Building, a small yet lovely extension of the old Redpath Library, now almost built in, the Pathology Building, the original Molson Stadium, the Field House, the Pulp and Paper Institute, and the University Street wing of the Royal Victoria College. On two occasions he dressed our grounds in splendid colors and made marvellous devices to welcome Royal visitors.

Lastly, the masterpiece of the designs he has made for us is the most perfect room in the University, the Osler Library. In all these works, his scholarship, wit and taste are evident for us to see and recall a day when architecture was not so bleak and ornament and decoration were like old stories that men loved to hear.

OBITUARY

A Fellow of the Royal Architectural Institute of Canada, and an Honorary Member of the Ontario Association of Architects, **James Morrow Oxley** died at his home in Toronto on October 8th following a lengthy illness.

During his lifetime, Mr Oxley contributed immeasurably to the advancement of the architectural profession, and his work in connection with the National Building Code, the City of Toronto Building By-Laws, and the OAA Committee on Fees, are but a few of the many activities in which he played a major role.

Mr Oxley was born at Halifax, N.S. It was there and in Montreal, P.Q. that he received his early education. Later he attended the School of Practical Science, University of Toronto. From 1911 to 1915 he was a partner in the firm of Harkness & Oxley, and during World War I he served in the armed forces, including two years in active fighting in France. In 1919, the firm of Chapman & Oxley was formed, and Mr Oxley continued as a partner until the dissolution of the firm in the early 1950's. Buildings designed by Mr Oxley's firm included the Royal Ontario Museum, Holy Blossom Temple, the Prince's Gates at the Canadian National Exhibition, the Robert Simpson Company Department Store, Sunnyside Amusement Park and Pavilion, the Pure Food and Electrical Buildings at the Canadian National Exhibition, and many others.

He was a member of the National Club, Engineers Club, St. George's Society, Engineering Institute of Canada, Ontario Association of Professional Engineers, Can-

adian Engineering Standards Association and the American Concrete Institute.

John D. Miller

THE EDWARD LANGLEY SCHOLARSHIP

Origin

In 1935, Mr Edward Langley, distinguished architect of Scranton, Pennsylvania, died, leaving a legacy to be known as the Edward Langley Scholarship. The income was to be used for scholarship purposes and particularly in aid of students who are residents of the United States and Canada, in the study of architecture. The fund was to be administered by the American Institute of Architects. Starting with 1936, over 50 awards have been made, including six awards to Canadian students.

Award Provisions

The amount of the scholarship varies widely and is determined by the need of the applicant. Each recipient is committed to make a detailed report to the Institute at the end of his training, setting forth the values he feels accrued as a result of his scholarship.

Application Procedure

Application shall be made on AIA Form S70 and shall be from the student recommended by the head of the architectural department of any accredited school or member of the Association of Collegiate Schools of Architecture. *On or before 1 January, 1958*, nominations shall be mailed to the Regional Director of that region, who in turn will submit them to his Regional Committee for their selection of a regional candidate. This Committee will select the applicant that they believe most deserving and forward to the Institute with their recommendations. The Institute Committee will recommend to the Board of Directors the number of candidates selected from the regional candidates as they feel most deserving and within the funds available. The awards are made by the Board of Directors. For Canadian students, the Royal Architectural Institute of Canada will designate candidates studying in Canada.

Policy in Selection

Weight in selection for this award is given to character, ability, need, purpose of the grant, and potential contribution to professional knowledge or welfare.

Procedure in Canada

In Canada the procedure is to obtain the AIA Form S70 from the Director of an accredited Canadian School of Architecture, to complete it, including the recommendation of that Director and send it to the Secretary of the Royal Architectural Institute of Canada, 88 Metcalfe Street, Ottawa 4, Ontario, *on or before 1 January, 1958*. If and when nominations are received, the RAIC may recommend one or more of these to the American Institute of Architects.

ANNOUNCEMENTS

Wm. A. Strong, B.Arch., MRAIC, takes pleasure in announcing the commencement of his architectural practice at 79 Huntley Street, Toronto 5. Telephone WA. 1-0316.

Clifford Wiens, B.Sc., MRAIC, has opened an office for architectural practice at 617 Broadway Avenue, Regina, Saskatchewan, where he will be pleased to receive manufacturers' literature etc.

POSITION WANTED

Intending English immigrant, Quantity Surveyor, desires post preferably where building estimating experience not wasted, but prepared to work at anything, including manual labour, provided prospects good. Reply to H. Howell Thomas, Chief Quantity Surveyor, Raglan Squire & Partners, Box 1256, Rangoon, Burma.